

MR. STICKLEY'S NEEDLE-WORK



NEEDLEWORKERS

Craftsman Building

AN EXHIBITION PRODUCED BY
THE STICKLEY MUSEUM AT CRAFTSMAN FARMS

FEBRUARY 2010

AT THE

23RD ANNUAL ARTS AND CRAFTS CONFERENCE
GROVE PARK INN
ASHEVILLE, NORTH CAROLINA

THIS EXHIBITION IS DEDICATED TO THE MEMORY OF HENRY FULDNER

The Craftsman Needlework

The Craftsman Needlework occupies an important place among our industries, as our fabrics and embroideries, which carry out in design the same idea that gives character to all our work, lend the last touch of grace and beauty to a home furnished along the lines we advocate.

A home should be filled with things of homely interest, which have an added charm if they harmonize in color and design with the general scheme of furnishing. In addition to this, the Craftsman needlework, with its bold and simple designs in applique, its strong outlines in couched linen floss, and its use of simple and effective stitches to obtain the most striking results both in line and mass, is delightfully interesting and easy to any woman at all skilled with her needle. Our designs are simple and always expressive, sometimes a bit of conventional ornamentation, but oftener a leaf form or flower motif that is equally attractive when used with a cushion or a portiere.

Our materials cover a wide range of rich coloring and interesting textures. Among them, the Craftsman canvas is admirably adapted for use in portieres, pillow coverings and draperies, while the plain and "bloom" linens, in all manner of subtle and changing shades, and the coarse unbleached homespun, give the best possible choice of fabrics for table scarfs, squares and the pretty luncheon sets which are so rapidly displacing the more formal white napery.

The pieces can either be sent out complete, or the stamped fabric and materials for home working can be furnished in any colors and designs chosen to harmonize with any room. We are always glad to send samples, and our best judgment is always at your disposal in the matter of suggestion. Ten cents in stamps will bring you our illustrated Needlework Catalogue.

Gustav Stickley, The Craftsman, Syracuse, N. Y.

— *The Craftsman's Story*, Gustav Stickley, 1905.

Front cover image:

"Needleworkers"

What is Wrought in the Craftsman Workshops,

Gustav Stickley, 1904.

Back cover image:

Detail — Pond Lily design

showing Gustav Stickley's *Als ik kan*

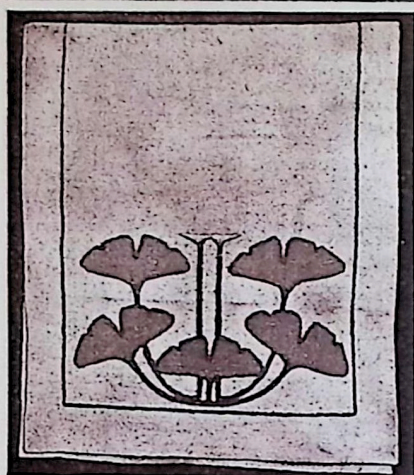
within joiner's compass logo.

MR. STICKLEY'S NEEDLE-WORK

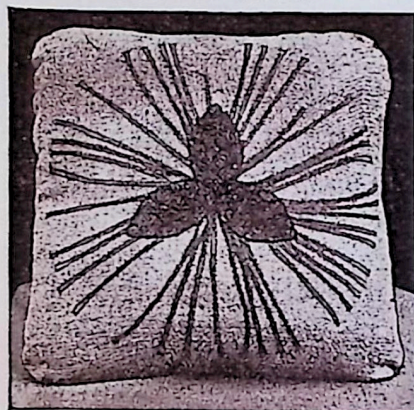
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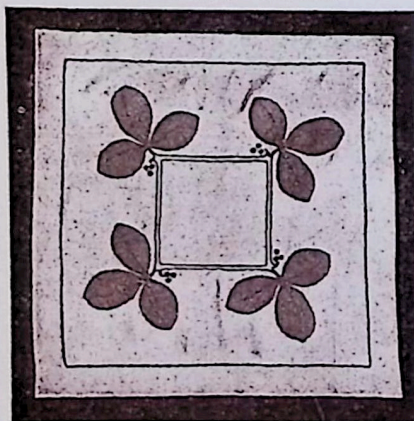
THE CRAFTSMAN NEEDLEWORK



GINGKHO MOTIF



PINE CONE MOTIF



WINTERGREEN MOTIF

A Suggestion

WHAT BETTER WAY TO SPEND THE LEISURE HOURS OF VACATION TIME than with some of The Craftsman Needlework. It is not tedious and is just the thing to take with you to the country or the seaside.

It may be there is need for a PILLOW in your window seat;

A pair of PORTIERES for the winter home;

A LUNCHEON SET as a Christmas gift.

Any of these we will be glad to send you stamped, with all materials, ready for working.

Our fabrics, including Craftsman Canvas, for portieres and pillow covers; plain and bloom linens in almost any shade desired, together with the unbleached homespun form a pleasing selection from which to choose.

Samples sent upon request.

Our illustrated catalogue, giving a fuller account of this novel needlework and its possibilities, will be sent to any address upon receipt of ten cents in stamps.

GUSTAV STICKLEY
THE CRAFTSMAN *Syracuse, N.Y.*

xviii

Above:
The Craftsman
August 1905

Jo Hormuth

Beyond Style: Toward a Craftsman Ideal

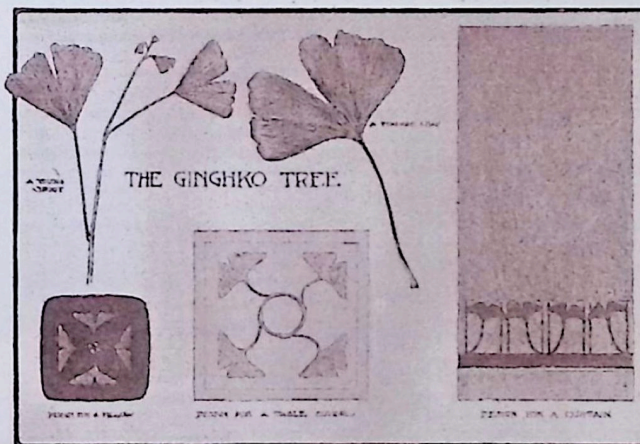
"Those of our friends who know the magazine well, know how often we have spoken of the Craftsman ideal, – an ideal of the kind of life that means beauty, economy, reason, comfort, progress."

— Gustav Stickley *The Craftsman*, May 1913, "The Craftsman's Birthday Party," p. 252

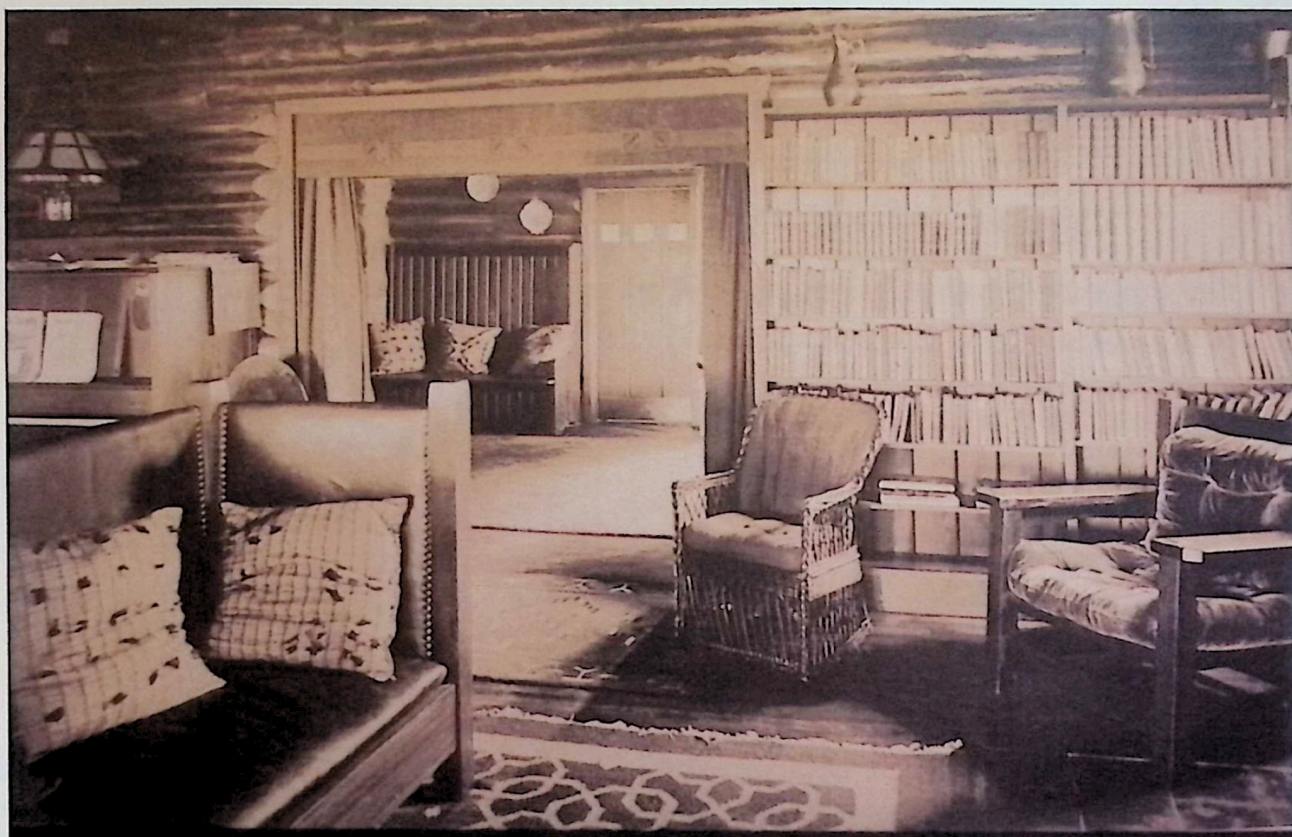
This simply stated ideology is expressed in everything that Stickley produced and promoted through his *Craftsman* magazine and catalogues. The textiles created at the Craftsman Workshops, and the textile designs he generously offered his readers (empowering the handy homeowner) exemplify these ideals.

Inspired by Ruskin and Morris, Stickley believed that an appreciation of beauty, expressed in patterns and palettes inspired by nature and in simple handcrafted objects, would enrich all aspects of daily life.

Employing appliqué and straightforward embroidery, Stickley's textiles conveyed a simple sincerity through the economy with which they were executed - they were a radical departure from the ornate and laborious Victorian needlework that preceded them. While beautiful, these textiles were reasonable, practical, "serviceable things for everyday use." "Fitness" (harmony) and "honesty" (directness) embody Gustav Stickley's "wholesome lesson of simplicity." Not simply decoration, Craftsman textiles contributed to the general comfort and progressive sense of informality in the Craftsman home and integrated way of life.

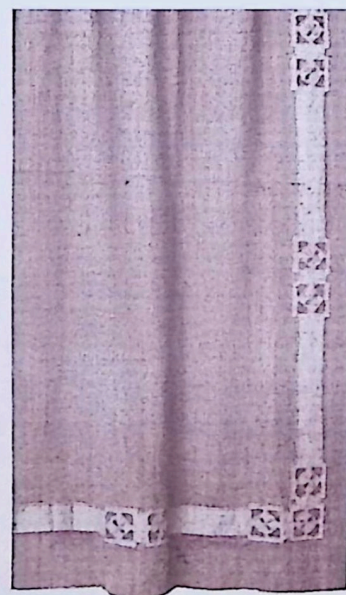


Left:
"A Study of a Ginkgo-Tree"
The Craftsman,
July 1904, page 407.



Above:
Period image of
Wild Rose design portières
in Log House at Craftsman Farms.
North end of the living room
looking though to dining room.
Craftsman Farms
Foundation archives.

Right:
Wild Rose design portière
Craftsman Furnishings for the Home,
October 1912, page 40.



No. 907
PORTIÈRE.

907

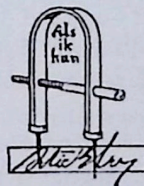
CONVENTIONALIZED WILD ROSE DESIGN IN
APPLIQUÉ. DONE ON GRAY-BLUE CRAFTSMAN
CANVAS. THE APPLIED BAND IS OF BLOOM LINEN IN
CHANGING TONES OF BLUE AND GREEN, AND THE
COUCHING IS DONE IN DULL GREEN LINEN FLOSS.
THE EMBROIDERED PETALS ARE IN STRAW COLOR AND
DULL ROSE, WITH CENTERS OF BLACK AND DULL GOLD.
9 FT. LONG, 4 FT. WIDE \$20.00 PER PAIR
STAMPED CANVAS WITH ALL MATERIALS FOR
WORKING \$13.00

Introduction

This exhibit, the third in the “Mr. Stickley’s” series produced by the Stickley Museum at Craftsman Farms, looks at the needlework created in Gustav Stickley’s Craftsman Workshops and at the integral part these textiles played in Gustav Stickley’s Craftsman enterprise.

The exhibit and accompanying catalogue bring this essential piece of Stickley history to life. The exhibit presents more than 12 period textiles designed by the Craftsman Workshops. This grouping of, now fragile, pieces represents the largest public display of Craftsman textiles since Gustav Stickley’s day. Two additional textiles, displayed in public for the first time in more than a century, are believed to have played a significant role in helping Stickley formulate his vision for the Workshops. The catalogue provides the reader with a comprehensive list of 60+ known designs that were produced and marketed by the Workshops, along with the year that each design was first published in *The Craftsman* or one of Stickley’s catalogues. A current day artisan explores how the pieces were used in the Arts and Crafts home. A how-to article provides the reader with clear illustrations and techniques of stitches that were used in Stickley’s needlework pieces. We are particularly proud of the new scholarship provided in David Cathers’ article on the Donald Brothers, Stickley’s primary fabric supplier, which was made possible through a grant awarded to him by the GPI Arts & Crafts Research Fund. Finally we learn the interesting history of an extraordinary surviving Craftsman textile.

The Stickley Museum at Craftsman Farms, with the generous help of well-recognized Gustav Stickley and Arts and Crafts scholars, is glad to present this exhibit and accompanying catalogue at the 23rd Annual Grove Park Inn Arts & Crafts Conference as a part of the Museum’s ongoing mission. Our educational programs seek to interpret the history of Craftsman Farms in ways that are meaningful and help others understand the continuing relevance of Gustav Stickley’s progressive vision. We hope that this exhibit and its accompanying catalogue will engage and inspire our audience.



The Craftsman Farms Foundation and the Stickley Museum at Craftsman Farms would like to extend sincere thanks to the many people who joined together to create the "Mr. Stickley's Needle-Work" exhibition and catalogue for the 2010 Grove Park Inn Arts & Crafts Conference:

- ❖ The members of this year's project team: Tim Gleason, Tom Gleason, Jo Hormuth, and Dru Muskovin. This core group's commitment to the subject of Stickley's Needlework, along with the work it put in to ensure that this GPI project would be meaningful, has been truly invigorating. Each member of this volunteer team was dedicated, even through many long hours of work, to making "Mr. Stickley's Needle-Work" something special.
- ❖ Bruce Johnson and the GPI Arts & Crafts Research Fund for awarding David Cathers with funds to study the Donald Brothers, thus providing a base for the project, and John Bryan and The Crab Tree Farm Foundation for continuing to be a generous lender to our projects. An exhibition of this scale would not have been possible without the loan of so many significant pieces from the Foundation's outstanding textile collection.
- ❖ Dianne Ayres, Anne Chaves, David Cathers, Jo Hormuth, and Dru Muskovin for sharing their vast expertise on Gustav Stickley, Arts and Crafts Textiles, and, specifically, those textiles produced and marketed by Stickley's Craftsman Workshops. Also Jennifer Perry Thalheimer and The Charles Hosmer Morse Museum of American Art for sharing the interesting history of that museum's extraordinary and pristine example of Craftsman Workshop portières.
- ❖ Our generous lenders: In addition to selections from the permanent collection of the Stickley Museum at Craftsman Farms, the exhibition includes loans from these other collections, which include those of descendants of Gustav Stickley. We wish to thank Dianne Ayres and Tim Hansen; The Crab Tree Farm Foundation; Barbara Fuldner; and Timothy and Cynthia Glesmann McGinn for having the foresight to preserve these treasures, and for sharing them with us for the GPI audience to study and enjoy.
- ❖ The institutions and individuals who have generously shared their photographs with the project: The Art Institute of Chicago - Jamie Stukenberg, Professional Graphics Inc., Rockford, IL, photographer; The Charles Hosmer Morse Museum of American Art, Winter Park, FL, © The Charles Hosmer Morse Foundation, Inc.; The Crab Tree Farm Foundation - Tim Gleason and Tom Gleason photographers; Helen E. Taylor, Heriot-Watt University.
- ❖ These additional individuals who helped the exhibition and publication come together in various unique ways: Gina Bianco, Peter Copeland, Jennifer DeMaio, Carl and Gus Fuldner, Maggi Gordon, Debra Hegstrom, Bruce Johnson, Pete Mars, Jeff Muskovin, John Phillips, Ray Stubblebine, John and Lucy Toomey, and Mark Weaver.

Last, but anything but least, we on the *Mr. Stickley's Needle-Work* project team would like to give special thanks to Heather Stivison, Executive Director of the Stickley Museum at Craftsman Farms, for believing in the value of education. It is through her expertise and devotion that projects like the *Mr. Stickley* series are realized. Her leadership at Craftsman Farms over the last two-plus years has truly brought Gustav Stickley's home to life.

— Barbara Fuldner
Craftsman Farms Foundation Trustee and Exhibition Project Coordinator

David Cathers

From “Old World” to New: Craftsman Textiles and Donald Brothers of Dundee, Scotland

When Gustav Stickley opened his textile department in mid-1903, he had been making Arts and Crafts furniture for only three years. For a furniture manufacturer, establishing a textile venture was a considerable task. He had to recruit needleworkers and identify designers who could create textiles that complemented the visually harmonious Craftsman interior, and he needed to make aesthetic choices about what Craftsman textiles would be. After a first few tentative forays, Stickley began to favor conventionalized plant and flower motifs worked in muted colors on irregularly textured fabrics, like the conventionalized magnolia and teazle in this exhibit. As his 1905 needlework catalogue said, “The simplest stitches, in connection with the broad leaves and petal forms of the appliqué, are used to express the decorative motif.” His decision to make textiles also presented Stickley with another important challenge: He had to find suppliers to provide raw materials that suited his needs.

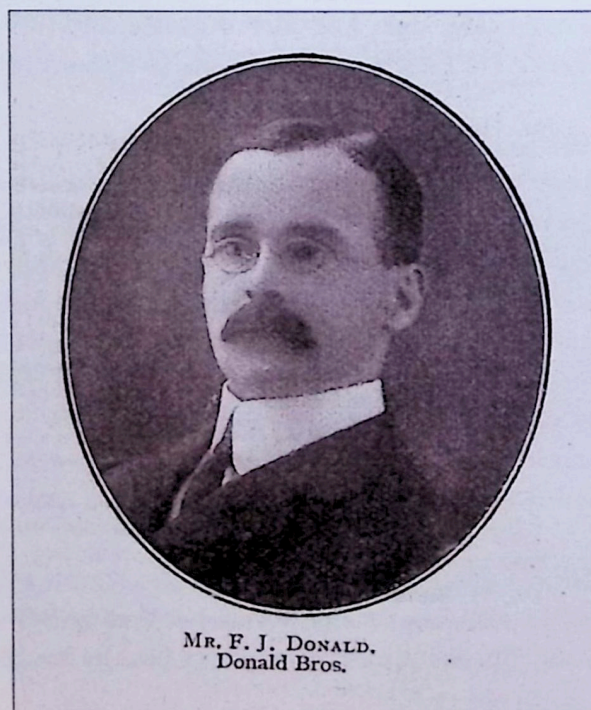
In ads and articles in *The Craftsman* magazine, he would tell readers that his fabrics were “imported from the Old World,” and most of them were. His most extensively used textiles offered natural colors, durability, consistent quality, affordability, and, most important, a rugged, tactile ground for embroidery and appliqué, and for about ten years Stickley marketed them as Craftsman products. He had no reason to identify their maker to his customers, and he never did. And so, in America, Stickley’s most important textile supplier – Donald Brothers of Dundee, Scotland – was an unknown name, and largely remains so today.

The Craftsman Workshops began to publicly pay attention to textiles in March and April 1903, when about twenty-three weavers and needleworkers displayed their skills at the Stickley-sponsored Arts and Crafts exhibition held in the Syracuse Craftsman Building and then in Rochester, New York. For this event, the interior walls of the Craftsman Building were covered “with burlaps of soft, deep green,” and, evoking the Arts and Crafts idealization of the natural world, the magazine said that the color of the textured fabric was one “which Nature loves and which offers an unassertive background, refreshing [and] familiar.” The table in the exhibition’s model dining room was laid with “long pieces of yellow-toned linen in canvas weave, hemstitched, and embroidered at the ends.”¹ They were the work of Angelina Hurrelle, a well-established professional embroiderer with a studio in her Syracuse home.

Stickley announced his textile and needlework department in the May 1903 *Craftsman*, and, in the following months, articles delivering instruction and inspiration appeared in every issue. Stickley placed his employee Blanche Ross Baxter (1870 – 1967) in charge of



Above:
David Tullo Donald
about 1900.
Courtesy of Helen Douglas.



Right:
Frank J. Donald
"Journal of Decorative Art"
November 1905.
Courtesy Toronto Public Library.

this new endeavor; she initially oversaw a staff of three or four embroiderers and a group of local freelancers. The earliest designs came from Harvey Ellis (1852 – 1904), though Baxter, Louise Shrimpton (1870 – 1954), LaMont Warner (1876 – 1970), the freelancing Harriet Joor (1875 – 1965), and others still unidentified, also created the motifs that adorned Craftsman fabrics.²

Stickley certainly had his soon-to-be-launched textile department in mind when he was in London in January 1903. There he bought embroidered and appliquéd table scarfs made by Ada F. Ellwood (c. 1876 – ??), and he evidently also first met members of the Donald Brothers firm. This was a long-established family enterprise then overseen by David Tullo Donald (1867 – 1904) and his brother Frank Donald (1871 – 1953). Donald Brothers had a modern factory equipped with power looms operated by skilled weavers, in Dundee, and it maintained a London sales office. Stickley apparently began buying and importing a remarkable array of their linen and canvas “art fabrics” by early 1903, and he continued to do so until at least the first months of 1915. During this time Stickley bought thousands of dollars’ worth of these fabrics every year, while also paying heavy import duties. To cite just one example: In March 1911 he paid \$1,450.00 for a single Donald Brothers order, spending \$978.00 for the textiles plus \$473.00 duty, nearly half the order’s cost. He was willing to pay this premium to get exactly the textiles he wanted. This transaction – one of many – suggests the scale of Stickley’s Donald Brothers purchases: \$1,450.00, translated into 2010 dollars, is the equivalent of more than \$31,000.³ He had become their leading American customer, though Donald Brothers also sold to Marshall Field, Chicago; Carson Pirie Scott, Chicago; Joseph P. McHugh (of McHugh Mission Furniture fame), New York; and other prominent department stores.⁴

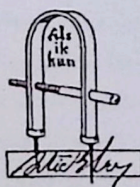
“Customer,” however, inadequately defines Stickley’s relationship with Donald Brothers. He and his designers created a new vision of how table scarfs, curtains, pillows, and portières could enhance and unify a Craftsman interior, and they sought textiles that could meet their aesthetic requirements at an affordable price. Stickley therefore bought the rugged standard weaves that Donald Brothers stocked: these were machine-woven, aniline-dyed fabrics that offered beautifully irregular surfaces and visible construction along with consistent good quality and steady availability. But he also requested “trial” textiles in varied colors, textures, weaves, and weights. Stickley was not simply a passive buyer of Donald Brothers products; his design ideas affected their work.

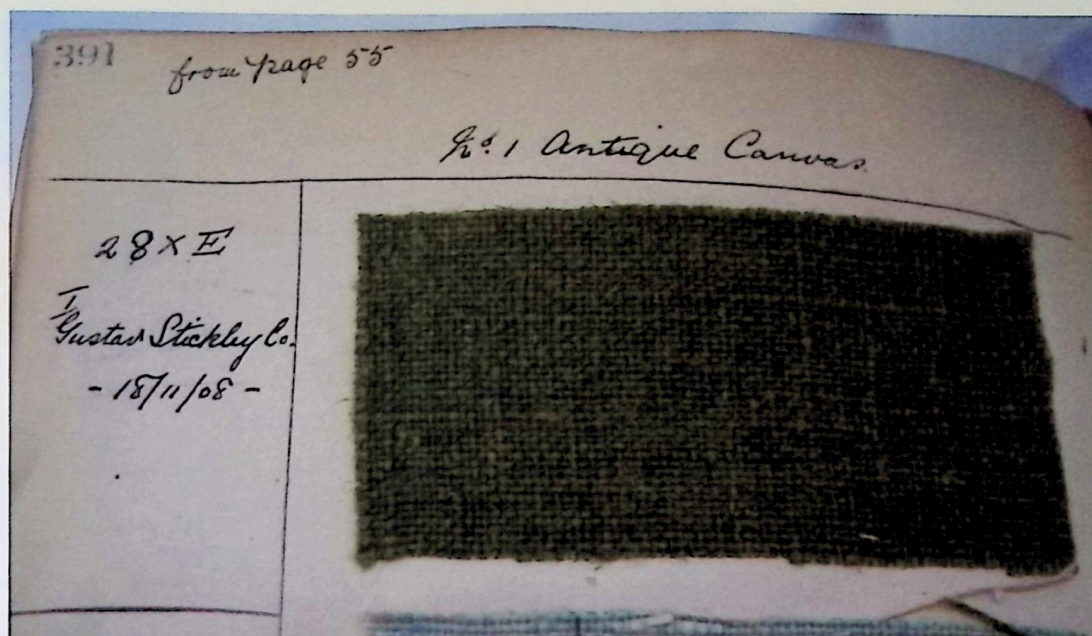
Donald Brothers was a smart and responsive manufacturer, with great creative strengths of its own but willing to learn from the people with whom it did business. As Donald Brothers scholar Helen Douglas has written, “Frank Donald’s successful business with Gustav Stickley must have reinforced in his mind the importance and strength of the simple rugged fabrics Donald Brothers produced. Indeed, it probably provided the impetus for the experimentation in rough weaves, with twisted yarns and textures.”⁵ Frank Donald later said that he “got many suggestions and ideas from men far more versed in their trade [than he was] I used to return to the factory, and try to express in new weaves, colours and textures something of the spirit, something of the vision of the men who had really been teaching me.”⁶ Thus Stickley enjoyed a closely personal creative role in his relationship with Donald Brothers. This was transatlantic teamwork rooted in a mutual commitment to factory-based craft production and a shared passion for tactile, textured fabrics.

Members of the Donald family had entered Dundee's textile industry in the 1830s, and by the 1850s they had established a factory that wove coarse jute and flax for canvas, sacking, and other utilitarian purposes. They were manufacturing a sturdy, useful commodity, concentrating on function, not aesthetics. Because of intense competition from other makers, exacerbated by the difficult economic climate of the 1890s, the firm began to shift the nature of its production, developing rough-textured fabrics meant for decorative purposes. David Tullo Donald was by then chiefly the designer, and Frank Donald handled sales and customer contact, and would later take on market research and design roles after his brother's early death.

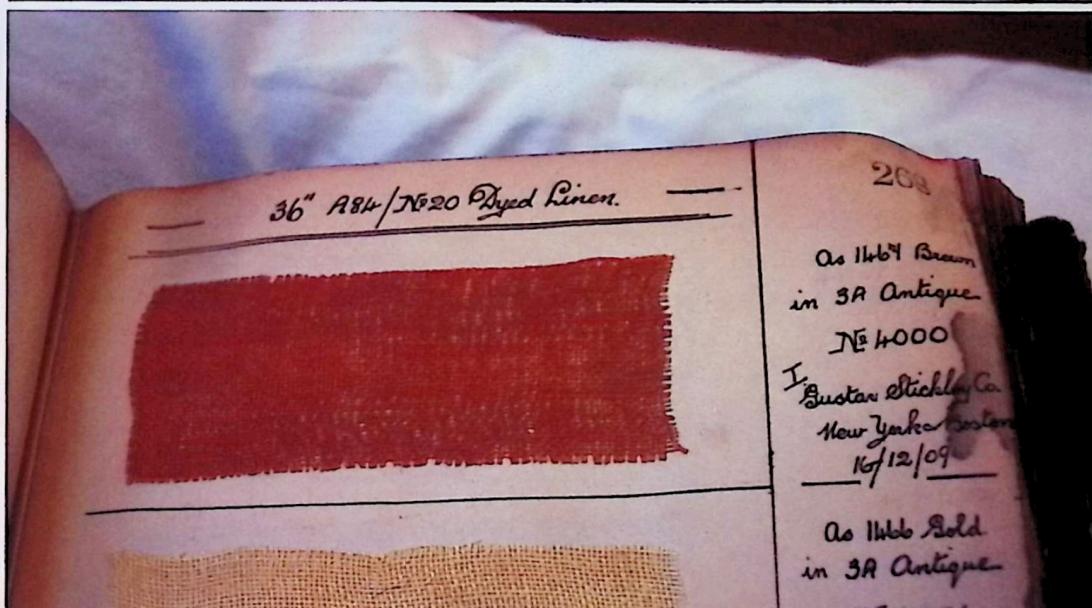
Stickley's initial order evidently included a considerable quantity of the rugged material that Donald Brothers called "Antique Canvas." Its yarn "was made from a mixture of jute and linen fibre [S]ubtle variations in colour achieved through the mixing of fibres in spinning, and their subsequent dyeing in the woven cloth, gave a random textural quality to the cloth which was supported by the uneven, irregular nature of the yarn."⁷ This was most likely the "burlap of soft, deep green" that was applied to the walls of the Craftsman Building during Stickley's 1903 exhibition. He would soon rebrand "Antique Canvas" as "Craftsman Canvas," and sell it in quantity for more than a decade. It was first advertised in the September 1903 *Craftsman*, where it was offered in two weights, "the firmer and less expensive for wall hangings [and] the finer and lighter for portières, curtains, pillows, counterpanes, scarfs," and praised for its "extended gamut of color with delicate subdivisions – the soft dull effects now so desirable being obtained through qualities of texture." These colors included pomegranate, blue-green, and "foliage brown," all appropriate for Craftsman décor. Stickley also sold Donald Brothers "Bloom Linen," so named because of the shimmering effect achieved by weaving warp and weft threads of different colors. A bloom linen described in the March 1904 *Craftsman* was made of "crimson and bright yellow threads," a reminder that Stickley's color palette included not just muted earth tones but also vibrant hues.

Donald Brothers' business papers seem not to have survived, but their sample books, containing swatches of each textile they supplied to Stickley, are now archived at Heriot-Watt University in Edinburgh. These little rectangular samples reveal both the richness of Donald Brothers' work and Stickley's sophisticated knowledge of the color, texture, and structure of fabrics.⁸ As documented by his business papers and Donald Brothers' sample books, the simple, beautiful textiles in this exhibit were embroidered and appliquéd by Craftsman needleworkers on Donald Brothers canvas or linen grounds, fragile but lasting evidence of the aesthetic collaboration that these two Arts and Crafts firms enjoyed.





Left top:
A sample of "Antique Canvas" from a Donald Brothers sample book, ordered by Gustav Stickley Co. on November 18, 1908. Stickley marketed this fabric in the United States as "Craftsman Canvas." Courtesy of Helen E. Taylor, Heriot-Watt University.



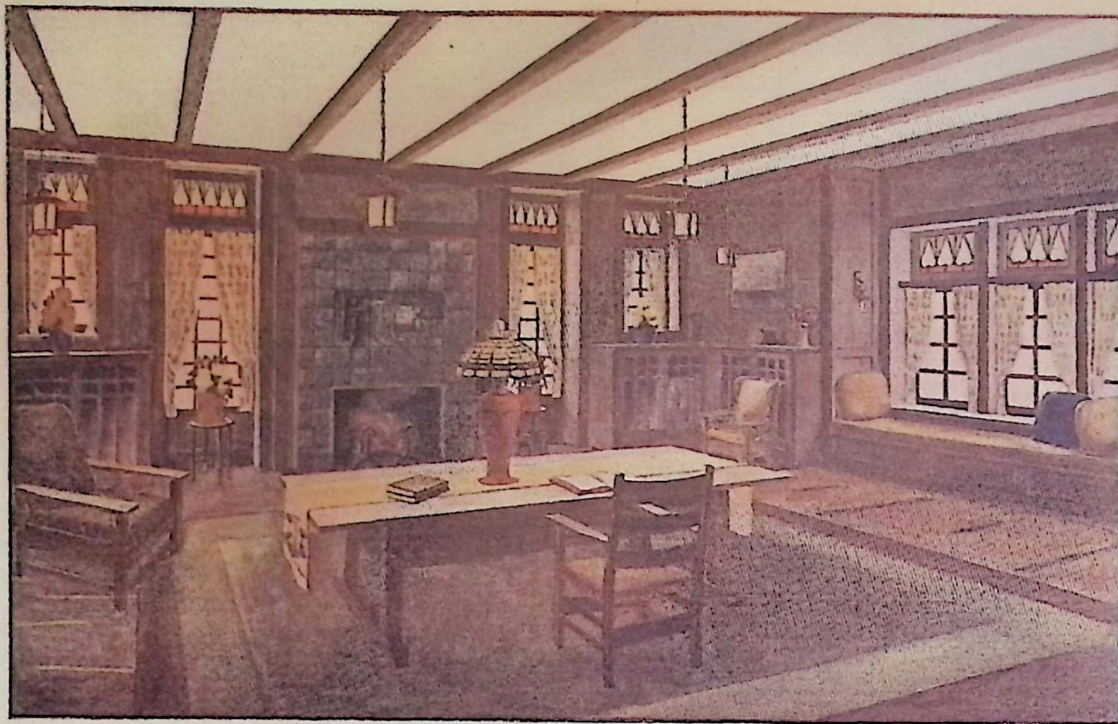
Left Bottom:
A sample of a Donald Brothers "Dyed Linen," ordered by Stickley on December 16, 1909. It is one of several Donald Brothers linens marketed in America by Stickley's Craftsman Workshops. Courtesy of Helen E. Taylor, Heriot-Watt University.

AUTHOR'S NOTE

I gratefully acknowledge Bruce Johnson and The Arts and Crafts Research Fund for supporting my study of Donald Brothers.

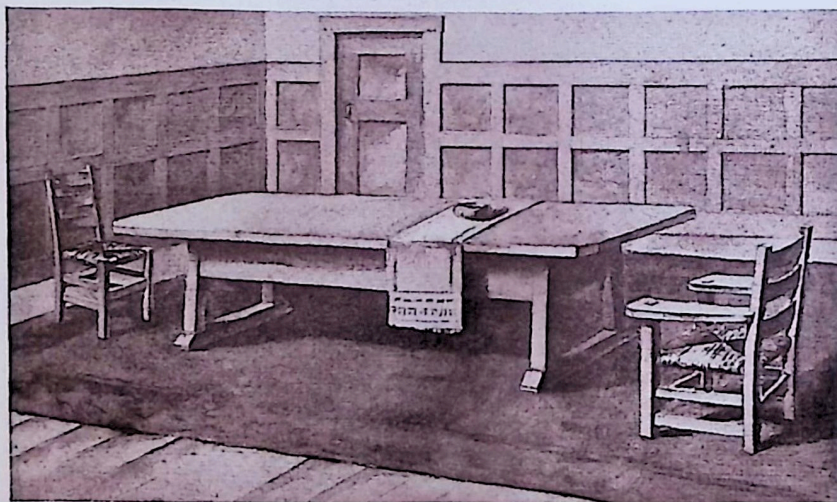
ENDNOTES

- ¹ *The Craftsman* 4, (April 1903), p. 61 and (May 1903), p. 81.
- ² David Cathers, *Gustav Stickley*, (2003) p. 162.
- ³ Aeir.org/research/worksheets-and-tools/cost-of-living-calculator.
- ⁴ Helen Douglas, "The Emergence of Donald Brothers as Manufacturers of Decorative Fabrics (The feel for rugged texture)," Doctoral dissertation, University of Edinburgh, (1997), n. p.
- ⁵ Douglas, n. p.
- ⁶ Quoted in Douglas, p. 106.
- ⁷ Douglas, p. 140
- ⁸ My thanks to Jeanne Solensky of Winterthur Library for assisting my Donald Brothers research in the Gustav Stickley Business Papers and to Helen E. Taylor of Heriot-Watt University for photographing Donald Brothers sample books for my study.



CRAFTSMAN HOUSE, NUMBER X., SERIES OF 1904: THE LIVING ROOM

Above:
The visual metaphor
of a landscape can
easily be imagined from
this living room interior.
The curtains are soft
corn yellow with
a repeating floral design,
the pillows are solid
golden browns and
green and the scarf
on the library table
bears the ginkgo motif.
The Craftsman,
October 1904.



Furniture for Dining Room, by The United Crafts

Right:
Stickley begins
illustrating the use
of textiles in the home.
The Craftsman,
February 1902.

Dianne Ayres

Mr. Stickley's Textiles in the Craftsman Interior

The concept of a Craftsman interior was strikingly simple — “plan and arrange the rooms that the sense of space and freedom is always felt, and so to preserve the relation between the natural background of walls and floor and the more prominent furnishing in the room that each part is given its own value and falls into its own place as naturally and inevitable as the trees, hills, valleys and brooks combine in the harmonious relationship that makes a beautiful landscape.”¹ This vision goes beyond the contemporary ideal of “bringing the outdoors in” by transforming the interior into the experience of living in nature. Textiles fill a significant niche in the Craftsman Home environment, fulfilling functional purposes of cushioning, filtering light and regulating heat, and also serving as a background for “a brilliant dash of color that, if rightly used, will seem as much in place as a flower on a grass plot.”²

Gustav Stickley offered textiles not merely as an additional product line, nor as simply utilitarian objects, but as an integral element in his vision of providing Americans with a distinctive, yet comfortable and cheerful home. In doing so he methodically developed what would become a unique style of American Arts and Crafts textile. The chapter in his 1909 *Craftsman Homes* describes the basics and its title illustrates the significance placed on textiles — “The Kind of Fabrics and Needlework that Harmonize with and Complete the Craftsman Decorative Scheme.”

What we needed were fabrics that possessed sturdiness and durability; that were made of materials that possessed a certain rugged and straightforward character of fiber, weave and texture, — such a character as would bring them into the same class as the sturdy oak and wrought iron and copper of the other furnishings. . . . These are mostly woven of flax left in the natural color or given some one of the nature hues. . . and for window curtains we use nets and crepes of the same general character. . . . Our usual method of decorating this canvas is the application of some bold and simple design in which the solid parts are of linen appliqué in some contrasting shade and the connecting lines are done in heavy outline stitch or couching with linen floss.

While many others adopted similar fabrics for interior use in Arts and Crafts style homes at the time, it is the nature of the designs and the methods of decoration which distinguish Gustav Stickley's textiles. Likewise, many of the basic uses of textiles in the home were common at the time, but Stickley was instrumental in defining specifications for appropriate textiles in Arts and Crafts interiors and developed distinctive features for those common uses — table linens, curtains, portières, wall hangings, bedspreads and pillows.

TABLE LINENS

The typical turn-of-the-century middle class home would not uncommonly have had nearly every horizontal surface draped with fabric. English Arts and Crafts designers broke from this practice and the first house plans published in *The Craftsman* in February 1902 followed the English convention of a single table scarf draped off-center across the dining room table. (See image page 14) This simple linen with an indistinct geometric pattern represents the first glimmerings of what the Stickley firm would yet develop. Inspired by textiles seen at the Arts and Crafts Exhibition Society in London in January 1903, Stickley's own exhibition at The Craftsman Building in Syracuse featured a dining table with scarfs laid lengthwise and across the table which had been commissioned of a local needleworker. (See Hurrelle, page 36) This method of setting a dining table with crossing scarfs to form the place settings, if not an invention of Stickley's workshop, was certainly a conscientious effort "to leave the wood of the top largely exposed" and became a distinctive feature of the Craftsman dining room.

Table linens in the Craftsman interior accent the furniture and provide function: the body of the textile melding with the background and the decoration upon it providing cheerful notes of color. Library tables typically had a 20" wide table scarf running the length with the embroidered ends hanging down a pleasing proportion. The same scheme was typical for a sideboard, server and chest of drawers generally with a narrower, 15" wide scarf. On a round side table or lamp table, it was equally appropriate to use a round or square linen as a centerpiece. The same is true of a round dining table for decoration between meals, and while there are some illustrations of round dining tables with two scarfs crossing, in reality the ends dropping down would not lay as smoothly as the drawings suggest. In keeping with the scheme "to leave the wood of the top largely exposed," Stickley did not offer full tablecloths, but did offer luncheon sets – a square centerpiece and matching plate doilies (what we now call "placemats").

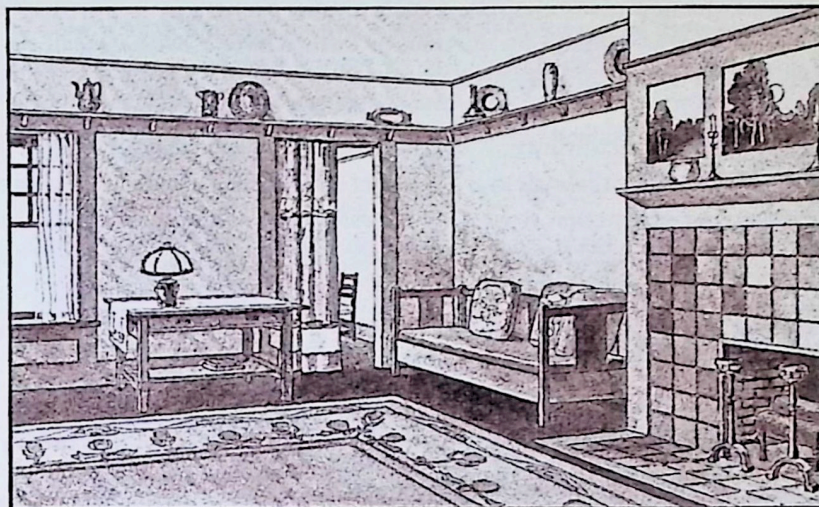


Above:
Harvey Ellis's designs for panel #2, "Puss in Boots"
The Craftsman,
August 1903.

WALL HANGINGS

Soon after the appearance of table linens in Craftsman interiors, the first verifiable textile designs by Stickley's firm were primarily designs for wall hangings by Harvey Ellis published in *The Craftsman* in July 1903. The most ambitious of Ellis' designs for wall hangings followed in the August 1903 issue, as a series of eight panels illustrating the fairy tale "Puss in Boots" to be worked in appliqué and embroidery.⁴ This work was not presented as product for sale, but as inspiration for the creation of a new concept for the role of home decoration — to educate

and provide cheer and culture. As evidence, the article is much more than a presentation of a needlework project; only three of the thirteen pages give instruction in the process of working and color placement. The balance of the article is a treatise on the role of the fairy tale throughout history, delving into psychology, ancient politics and literary analysis. Rather heady material. While not all elements of the Craftsman interior decorative scheme carried such meaning, the article illustrates the sincerity which the architects of this new emerging movement and design style placed on their work.



Left:
Living room with a
single Seed Pod
portiere in green
with old gold appliques
at the doorway,
sheer window
curtains, and
pillows and a library
scarf with
conventionalized
motifs.
The Craftsman,
December 1904

SKETCH D: A DECORATIVE SCHEME BASED UPON THE UNION OF THE STRAIGHT LINE AND SUBDUED COLOR

PORTIÈRES AND CURTAINS

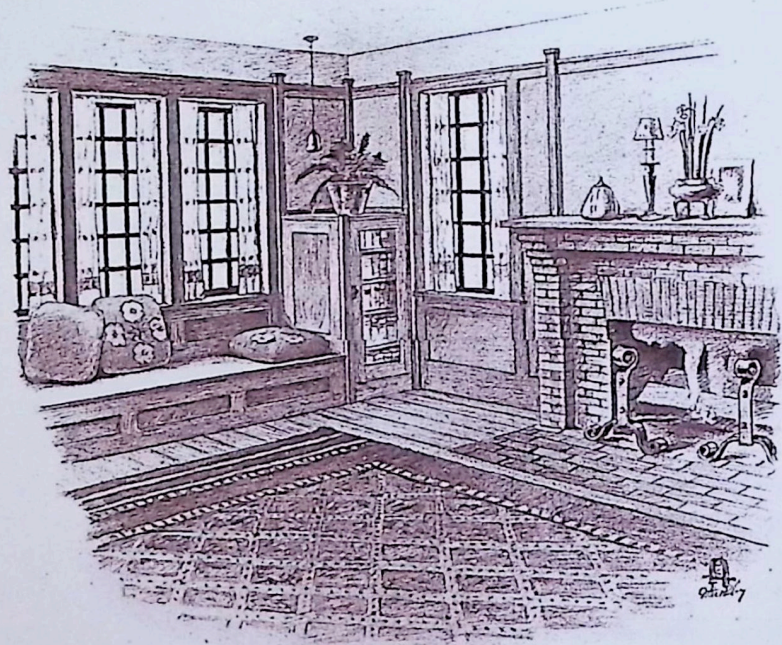
The Craftsman August 1903 issue also carried eight designs for portières (curtains for doorways) attributed to Harvey Ellis and Claude Bragdon.⁵ Beyond their decorative purposes, portières functioned to control temperature and provide privacy. Wide doorways, as between an entry and living room, required a pair of double-sided portières or two pair hung back-to-back. On doorways with pocket doors, often each room would have a set coordinating with the colors and designs of the given room. Generally a wooden or brass rod was mounted within the frame, the portières mounted on rings stack to the sides when not in use. Within the next few years, the Craftsman Workshops presented over twenty additional designs for portières. Some designs incorporated appliqué work, others hand stenciling or a combination of stenciling and embroidery.

Many of the designs for portières were eventually worked on curtains. However until late 1908 the Craftsman's stance on curtains was that "any decoration such as appliqué or heavy embroidery should be avoided for the reason that it shows only as a blot against the light."⁶ Until this time, fabrics specified for curtains were mostly open weave and light weight. Thus appliqué or heavy embroidery would not have been appropriate. Stickley's designers developed many other types of embroidery designs for sheer curtains including repeating motifs of pinecones, magnolia, and many geometric patterns in darning stitch. The later are described as "on net with a square open mesh.... the best effects are produced by the use of pure white silk or linen floss⁷ upon a net of deep ecru or tea color." In addition, plain hemstitched curtains were deemed most appropriate for the Craftsman interior, usually of a scrim or casement weight fabric.

The primary concern for curtains was “the effect of the light as it comes into the room. The controlling of this depends largely upon the choice of window curtains, — a matter of as much importance to the quality of the room as a whole as the coloring of the walls.... (E)xcept in the case of heavy hangings that are meant to be drawn completely aside in the daytime, it is always safe to choose a curtain that admits plenty of light tempered to the prevailing color quality of the room, and to bar all decoration save perhaps a shadowy stencil or a line of drawnwork or hemstitching that might let through an occasional sparkle of clear light.” For a room in green or brown, sheer curtains of “any of the warm sunny tones of straw, ivory or corn color”⁸ are suggested. Block-printed casement fabric with overall designs in poppy, trellis, grape, cowslip and Navajo designs are offered for curtains as well as fabrics with overall patterns of sheer fabrics in lily and other floral designs.

Curtains with hand stenciled designs, generally border patterns, were carried out on a range of fabrics, from the lighter weight casement fabrics to the heaviest Craftsman Canvas. The choice of fabric for curtains was a matter of function as well as a consideration of the appropriate texture. *The Craftsman* published many articles with stencil designs of dogwood, roses, violets, poinsettia and more for the home crafter to carry out, not only on curtains and portières, but also on couch covers, table linens and pillows.

Right:
Stenciled curtains
and the Poppy motif
in appliqué and
embroidery were
sketched for this liv-
ing room.
The Craftsman,
January 1906



PILLOWS

As in the other forms of textiles within the landscape of the Craftsman home, pillows filled a niche for function and as material for cultivating a pleasing environment. The pillow as a whole could provide a dash of color — often solid color pillows were appropriate, or the decoration upon the pillow could provide the interest with smaller elements of the design forming jewel points while the fabric itself blended with the background.

The earliest designs for embroidered pillows from the firm were published in October 1903, inspired by designs from Pueblo basketry and pottery — pine tree, deer and bear worked in cross-stitch. While more American Indian inspired designs were developed over the next year for appliqué and stenciled textiles, none became part of the later offerings. More typical of the firm's production, and first illustrated in the June 1904 issue, were pillows with appliqué motifs in rose, poppy and trumpet flower, described as designs “based upon floral forms,

(which) are rather more realistic, or, it were better to say, less conventionalized than the majority of motifs which are today composed in accordance with new art principles; since the whole plant, or, at least, the entire flower here appears, instead of floral details which have been drawn and re-drawn in a series of studies, until the originals are obscured to the point of being scarcely more than linear fancies.”⁹

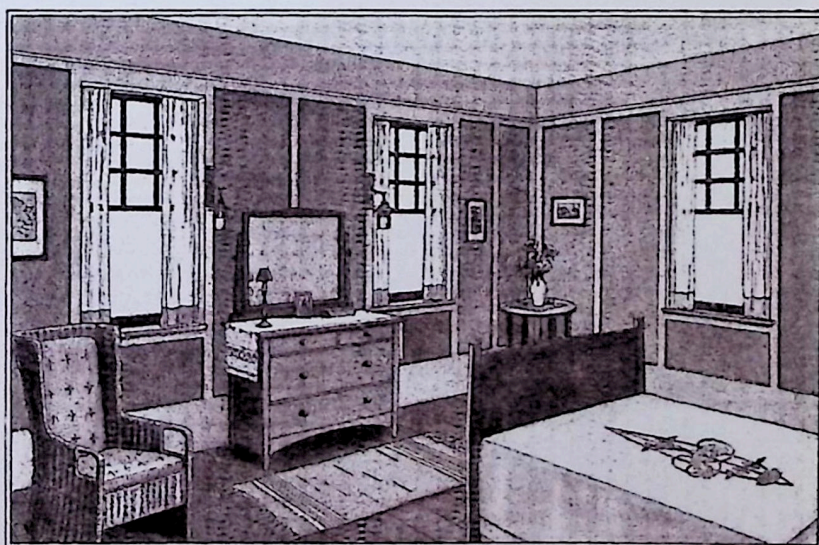
This explains the main distinction of many of the textile designs for Stickley. While incorporating the process in design of conventionalization which characterized the style of the period, and using techniques, particularly appliqué, which further brought forth these simplified, bold areas of color, the designs themselves retain the life essence of the natural source. The other distinction of Stickley’s pillows is that they were large, usually 25” square, and nearly all were square as opposed to many from other companies which were often rectangular. While these large pillows were ideal for use on settles and window seats, there are no known extant pieces.

BEDSPREADS

Constructed of Craftsman Canvas or heavy linen, the most distinguishing feature that typified the firm’s bedspreads was a bold decorative motif placed in the center with the balance of the bedspread simply the fabric itself. As with the other textile designs, the descriptions of the projects were often more than mere product copy, much of the writing was philosophical, educational, even poetic.

To those who are interested in this new embroidery, and have perchance a bedroom which awaits the proper note of decoration, the accompanying designs for bureau scarf, bedspread and curtains may be of value. They are based on the pasture thistle. Sitting under August skies, watching through a golden haze their purple glory, they seem to typify the joy of life, -and not, as their name in Latin signifies, “Tribulation,”— the joy that can spring up in stony places, with hardly a grain of comfort to give foothold! These purple blossoms, beloved of bees and butterflies, held in their green vases of classic shape, have been, of course, conventionalized, and fitted to their various positions.

The designs shown in this article are planned for a combination of appliqué and stitching.¹⁰



Bedroom
The Craftsman,
July 1905.

CRAFTSMAN HOUSE. SERIES OF 1905. NUMBER VII. A BEDROOM



Left:
Rose Screen
The Craftsman,
February 1905.

Below:
Rose Motif
Three-fold Rose Screen,
1905
59 1/2" x 55 1/2" x 1"
Image courtesy of The Arts
Institute of Chicago,
photography by
Jamie Stukenberg,
Professional Graphics Inc.,
Rockford, IL

SCREEN : ROSE MOTIF



FOLDING SCREENS AND OTHER TEXTILE APPLICATIONS

Stickley's Craftsman textiles also graced handsome folding screens and were specified as wall-coverings in many of the *Craftsman Homes* plans. The inset panels on folding screens were typically covered with Craftsman Canvas with the option of a design in appliqué and embroidery on one side. There are two known designs for screen panels. One design, simply called "Screen: Rose Motif" had a single appliqué rose on the center panel with the balance of the pattern mostly straight lines and leaf appliqués, while the other design called "Screen: Wild Rose Motif" had a rose appliqué on each panel with leaf appliqués and more flowing lines. Both were published in *The Craftsman* in February 1905 and appear intermittently in the catalogues. However extant examples are only known of the "Rose Motif."

CONCLUSION

While a limited number of Mr. Stickley's textiles survive today, they were produced in significant number to furnish many homes in the Craftsman aesthetic.¹¹ In May 1903, with great confidence and foresight for the many restful, friendly and comfortable homes that Mr. Stickley and his company were yet to foster, *The Craftsman* states, "These combinations of woods, metals and textiles, suggested for 'The Craftsman House,' if accurately followed, will produce an interior, whose charm, although, at first, apparent and even striking, will increase as changing seasons and varying days reveal accidents of light and shade, of color and tone. 'The Craftsman House' will prove itself a true home to the lover of art who shall avail himself of its offered beauty."¹²



ENDNOTES

- ¹ *Craftsman Fabrics and Needlework*, pp. 1-2.
- ² *Craftsman Fabrics and Needlework*, p. 5.
- ³ *The Craftsman*, Vol. IV, No. 2 (May 1903), Sargent, Irene, "A Recent Arts and Crafts Exhibition," p. 82.
- ⁴ *The Craftsman*, Vol. IV, No. 5 (August 1903), "Puss in Boots: An Old Myth in New Dress," pp. 371-383. This was most likely never constructed at the time. For images of a current creation of these panels, see Ray Stubblebine, *Stickley's Craftsman Homes: Plans, Drawings, Photographs*. Gibbs Smith (2006), pp. 24-25 and Cathers, *Gustav Stickley* (2003), p. 158-159.
- ⁵ For extended information on Harvey Ellis' and other designers' contributions to textile designs for Gustav Stickley, see Cathers pp. 154-164.
- ⁶ *Craftsman Fabrics and Needlework*, pp. 8,9.
- ⁷ This is one of the few references to silk embroidery thread for use in Craftsman textiles. Otherwise linen embroidery thread was exclusively used which helps distinguish them from textiles of other makers of the period. Silk may have given a wonderful luminescent quality but it does not survive well in conditions of direct sunlight.
- ⁸ *Craftsman Fabrics and Needlework*, pp. 8-9.
- ⁹ *The Craftsman* Vol. VI, No. 3 (June 1904) Flower Motifs for Curtains and Pillows, p. 312.
- ¹⁰ *The Craftsman*, Vol. XVII, Number 1 (October 1909), Brinley, Kathrine Sanger, "A Revival of Needlecraft: Some Fresh Suggestions for Ornamenting Bedroom Draperies," p. 94
- ¹¹ See Cathers chapter on textiles in *Gustav Stickley* (2003) for a wealth of additional information on Stickley's textile production.
- ¹² *The Craftsman*, Vol. IV, No. 2 (May 1903) "The Craftsman House", p. 92.

The Needlework Techniques in Mr. Stickley's Textiles

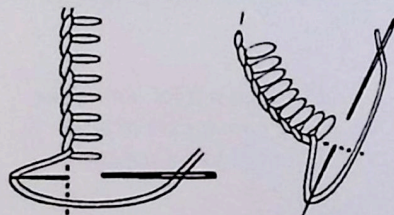
The actual techniques used in creating the textiles from the Craftsman Workshops were no different than those that had been used throughout history. The combination of materials chosen was not traditional, but the stitches were classic. Textiles created in the Craftsman Workshops were advertised regularly in the magazine and for sale in the catalog *Craftsman Fabrics and Needlework*, 1908, and others were created as commissions for private clients. Also offered were stamped pieces with instructions for stitches to be used, similarly to the embroidery kits of the era. The designs were simple and bold, and were embroidered using a limited number of stitches. Appliqué was often used to create the large shapes in the textiles, while smaller areas were embroidered. Stitches most often found in the textiles from the Craftsman Workshops include Darning Stitch, Outline Stitch, Satin Stitch, and Buttonhole Stitch for Couching and Drawn Work. There was also reference to "Oriental Stitch" and French Knots to be used as accent stitches. It is suggested in the articles that the Craftsman designs could be used as inspiration for those wanting to produce their own designs, or vary the stitches used. It was always stressed that simplicity be maintained and restraint be used in choosing the amount of "accent" stitches.

Following is a brief description of each of these techniques, with a drawing typical of the embroidery textbooks of the period.

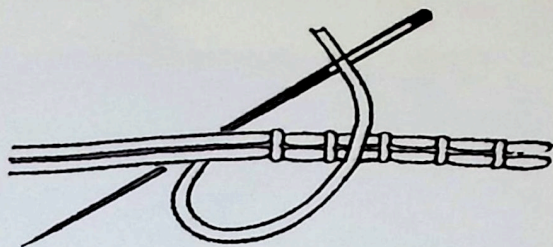
APPLIQUÉ:

Appliqué is not an individual stitch, but is a technique of applied fabric frequently used in textiles. Appliqué is described in *The Craftsman* as a design shape cut out of fabric, simply basted and then stitched into place by using a simple Buttonhole Stitch or Couching around the edges. "Appliqué is very easily done, as all that is necessary is to cut out and carefully baste in place the piece that is to be applied and then secure it by a decorative line of couching, which is simply a coarse buttonhole stitch done over two or three strands of linen floss." Traditionally the edges of the appliqué fabric were carefully turned under to prevent the fabric from raveling.

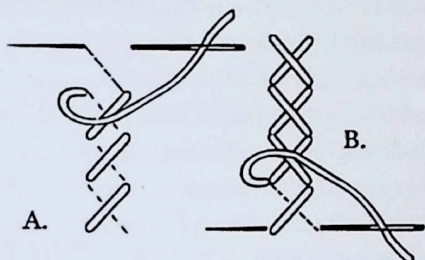
BLANKET STITCH AND BUTTONHOLE STITCH:



Attach the thread to the fabric. Pull the working thread to the side horizontally. Take a perpendicular stitch bringing the needle out just above the thread being held to the side. Pull the needle and thread through the fabric, making sure the needle is carried above the horizontal thread. If covering a raw edge with this stitch, such as the edge of an appliqué or buttonhole, it is important to use the close placement of the Buttonhole Stitch. The Buttonhole Stitch and the Blanket stitch are basically the same except for the spacing between the stitches. Less space is left between the stitches when doing the Blanket Stitch version. In the diagram above, this variation can be seen with the Buttonhole version on the right.

COUCHING:

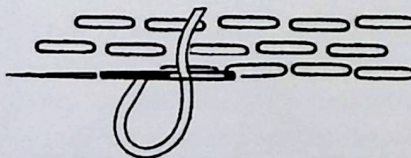
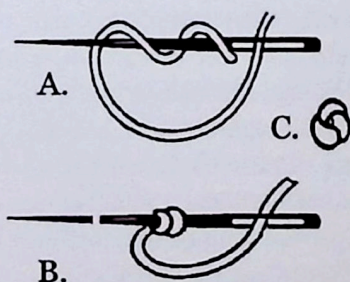
Pull the thread or threads to be couched to the front of the fabric and make sure they are securely and neatly fastened at the back. If more than one thread is to be couched together, be sure to lay the threads evenly along the design line and stitch them down at intervals with another thread. The stitching thread can be of contrasting color and weight, if desired.

CROSS STITCH:

Cross Stitch, whether for counted work or free surface embroidery, should be worked in a similar manner. All the stitches in one direction should be at the same level and then crossed with the stitches in the opposite direction. This gives the finished work a neat appearance. Be sure to finish each row the same way.

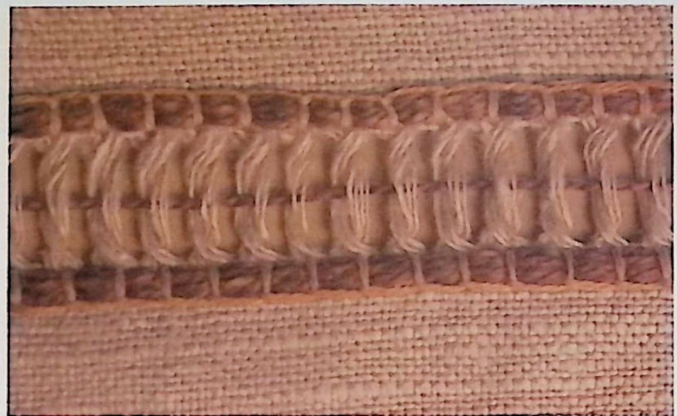
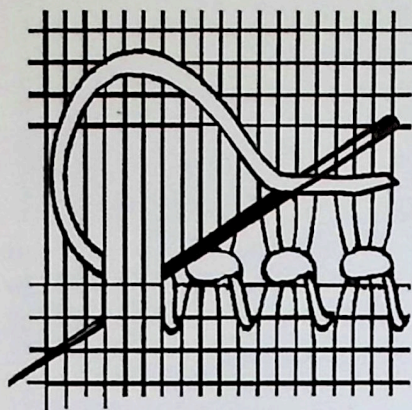
DARNING STITCH:

Darning Stitch and Running Stitch are similar. Simply attach the thread to the fabric and run the needle through the fabric, over and under, pulling the needle and thread through. The difference is that a running stitch used for simple sewing allows the same amount of distance between each stitch as the length of the stitches. When using a Darning Stitch, the idea is to have more thread on the surface of the embroidery work. Thus only one or two fiber threads should appear between each surface stitch. This is accomplished by using the point of the needle to pick up only one or two threads of fabric as each stitch is created. When using the Darning Stitch as a fill stitch, care should be taken to lay the stitches in a brick fashion so as not to create odd shaped spaces where the fabric shows through.

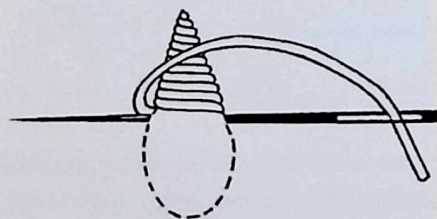
**FRENCH KNOTS:**

To create a knot, the working thread is pulled through the fabric, and is wound around the needle twice. While holding the thread snug against the needle, the tip of the needle is returned to the area where the thread originates and a small stitch is taken to anchor the knot in place. As the needle pulls the thread through the wrapped thread, the knot is formed. Care must be taken not to pull too hard, but allowing the thread to form the knot. This stitch can be repeated very close together if the purpose is to fill a space with texture or used sparingly if

separate knots are desired. Although not a commonly used stitch in Stickley textiles, several articles suggest their limited use as accents in a design.

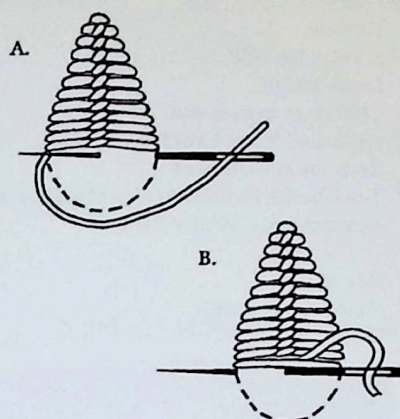
DRAWN WORK:

Drawn Work was thought to be a simple form of decorative work, appropriate for curtains, table runners and portières. The process could be used solely for decorative purposes or as a way to finish edges of an embroidered or appliquéd piece. It worked well with sheer net or scrim fabrics favored by the Craftsman Workshops as curtain material. The decorative design is created by drawing out parallel threads from the fabric, leaving the desired width space with only the perpendicular threads left. Then these perpendicular threads are wrapped and stitched with either a matching or contrasting embroidery thread. The embroidery stitching can occur on one or both sides of the pulled thread opening. When the Drawn Work is used as a finished edge, the hem of the piece is often incorporated into the stitching as shown above.

**SATIN STITCH:**

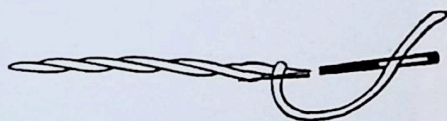
Satin stitch gets its name from the smooth shiny surface of the finished area stitched. Even when cotton or linen thread is used to sew this stitch, the finished product has a wonderful smooth sheen. The idea of the stitch is to lay the threads parallel to one another on the surface of the fabric, in order to fill a shape in the embroidery design. It is most important that care be taken for the threads to lie exactly parallel, so the light may reflect evenly to create the sheen. The stitch is begun at the top of the shape to be embroidered. The thread is attached and brought up on the top left side of the form. The working thread must always be held up. The needle is then pushed into the fabric on the right side of the design area and brought up on the left side and the thread is pulled smooth across the space. The stitch is finished with a small anchor stitch beneath the threads on the back of the fabric. The stitches should go across the shortest distance of the design. Satin stitches should not get too long or they will not lie flat and will pull out easily. The Satin Stitch can be done directly on the fabric, or can be padded with another stitch prior to sewing, creating a much bolder design.

ORIENTAL STITCH OR "ROMANIAN" STITCH:



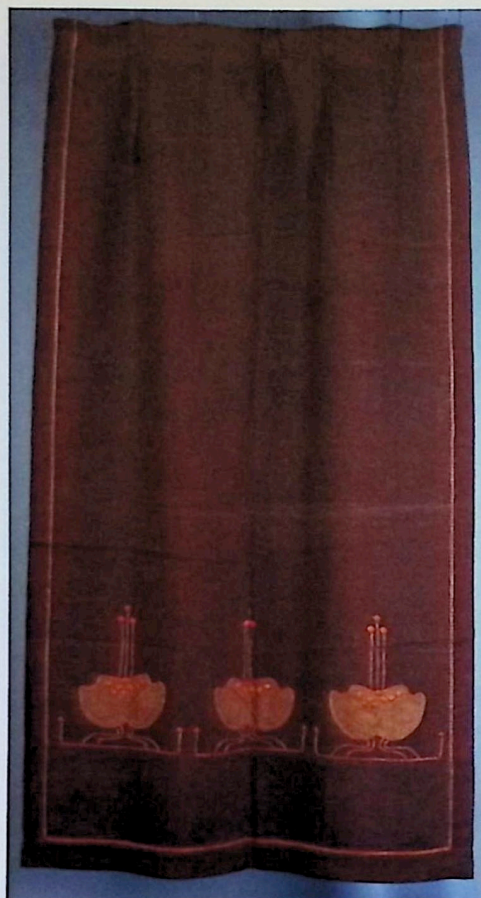
Embroidery stitches often had more than one name although the resulting stitch was the same. *The Craftsman* magazine refers to the use of "Oriental" Stitch, which in other texts was referred to as the "Romanian" Stitch. It is a member of the Feather Stitch family. The stitch begins at the top left corner of the shape to be embroidered. The working thread is attached and then carried to the opposite side of the shape. The needle is inserted on the design line and brought up in the center of the shape as in diagram "A." Note that the needle comes out above the working thread. The needle is then pushed down into the fabric below the working thread and brought up on the left side of the design shape. As the thread is pulled through, the working thread is anchored to the fabric, creating a spine-like form running through the design. In the case of the diagram, the spine is that of a leaf.

STEM STITCH OR "OUTLINE STITCH":



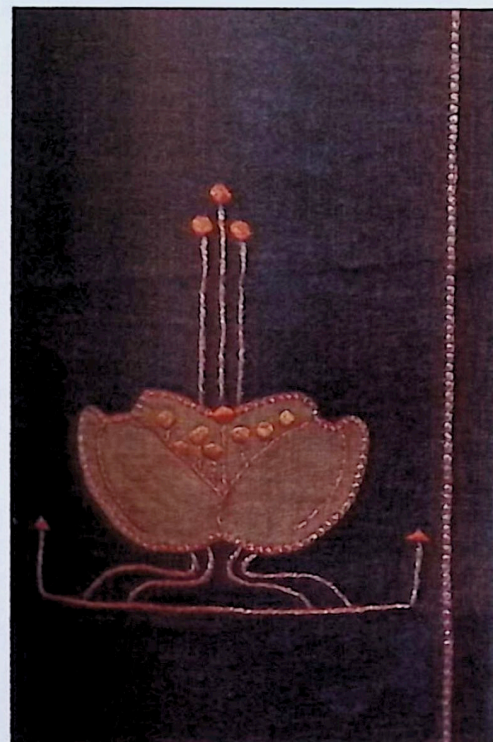
The Stem Stitch is a very basic stitch used as it implies as the stem of plants or as an Outline Stitch for larger forms. Articles from *The Craftsman* suggest this stitch for use as an outline for shapes filled with Darning Stitch. To create the stitch, the working thread is attached to the fabric and is held down while a stitch is taken just to the right. That stitch is then held down and a new stitch is taken to the right. Note that the new stitch comes up very close the last stitch. One must be sure to always hold the working thread down in order to create the finished cord-like line associated with the stem stitch. If a straighter line, with less texture is desired, the working thread can be pushed up during each stitch, which will create a flat straight outline. It is most important that the choice to hold the thread up or down be consistent throughout the use of this stitch.

There were many other popular embroidery stitches being used in elegant simple designs at the turn of the 20th century. The Craftsman Workshops promoted the idea that a minimal variety was desirable and that simple beautiful design was more important than "Fancy Work." The writers encouraged their readers to sew their own textiles supplied by the Craftsman Workshops or use the designs in *The Craftsman* to inspire their own creations. Many women learned needle arts as children, and most had basic sewing skills, unlike many modern women who have professional careers but no sewing skills. The reader of *The Craftsman* was more than prepared to be an artisan in her own home.

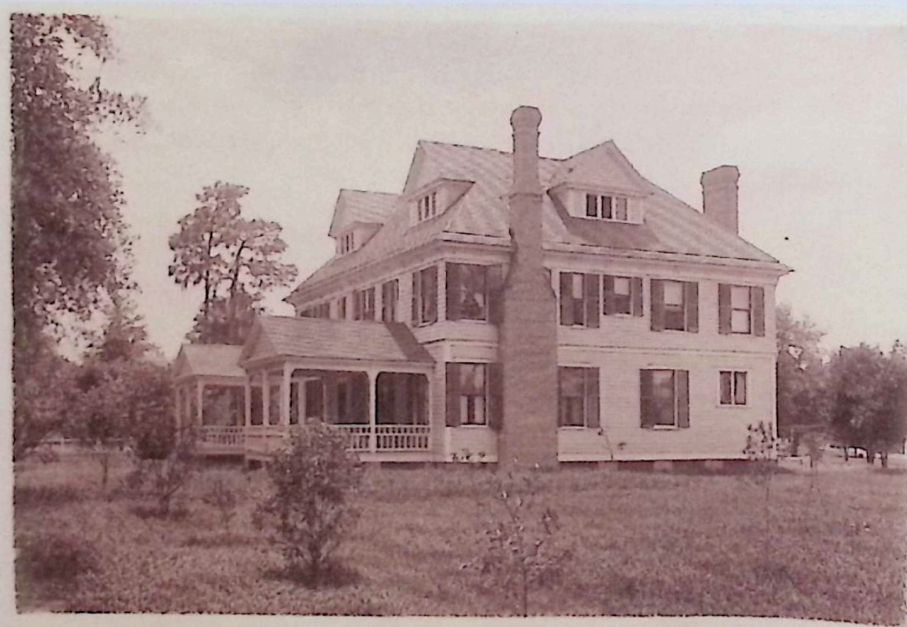


Left:
Portière,
c. 1910; No. 908,
Lotus design;
Craftsman canvas and
appliquéd linen; Gustav Stickley;
from the collection of
The Charles Hosmer Morse Museum of
American Art, Winter Park, FL

Below:
Detail of portière,



Below:
Exterior of Osceola Lodge,
Winter Park, Florida,
c. 1904-1911.



Jennifer Perry Thalheimer Craftsman Portières from Osceola Lodge,
The Charles Hosmer Morse
Museum of American Art,
Winter Park, Florida

A highlight of the Morse Museum's American Arts and Crafts collection is a set of rare Craftsman portières, or door curtains, that were tucked away at Osceola Lodge in Winter Park, Florida. The historic house, still retained by the Morse Foundation, was cleared out for conservation five years ago and is today home to the Winter Park Institute, Rollins College's visiting scholars program. Hidden away in a tall, upstairs closet, Morse staff found a box storing these extraordinary contents, three panels, which had been neatly folded and hidden for nearly a century. Apparently little used, if at all, and protected from light, these curtains are pristine examples of Craftsman textiles. They represent prime samples of the color, design, and material available from the workshops of one of America's leading Arts and Crafts spokespeople, designer Gustav Stickley (1858–1942).

Osceola Lodge was built in 1888 and purchased as a seasonal residence by Charles Hosmer Morse (1833–1921) in 1904. An entrepreneur who soon headed Fairbanks, Morse & Company, Morse produced the scales and locomotive engines that drove the industrial revolution at its national heart, Chicago, then a hotbed for innovation and design after the devastation of the Great Fire in 1871. In the succeeding decades, Morse, originally a New England native, further immersed himself in Chicago's renaissance by sitting on the board of a furniture manufacturer. And, having decorated his own Chicago mansion in 1893, he was especially aware of the latest trends in interior design and theory.

Approaching retirement around 1905, Mr. Morse began spending more time in Florida and transformed Osceola Lodge into a modern residence fitted with the latest and best furnishings in the Arts and Crafts style. A handwritten note, presumably from a Morse relative, mentions that Morse's daughter "Elizabeth went with her father to New York to select furniture for the new house." Evidence of this visit survives in the numerous pieces of Arts and Crafts furnishings purchased for the updated dining room and living room that remained in the home through the 1990s. This collection includes core works by Gustav Stickley, as well as work produced by Stickley's brothers, and by the Tobey Furniture Company in Morse's adopted city of Chicago.

The Morse Museum's archival information suggests that the Morses visited the largest Stickley showroom in New York City, acquiring then many of the Stickley works in the Morse collection. Because this flagship showroom in the Craftsman Building at 6 East 39th Street offered metalwork, lighting, textiles, periodicals, and even entire homes in addition to furniture, we can suggest at least the possibility that the Morse Craftsman portières were likely purchased on this trip.

Stickley adopted textiles into his production after visiting England in 1903. Stickley's overall designs were promoted as "strong and assertive...in order to meet the demands of the position in which they are placed." Design themes for the textile lines paid homage to nature and

included peacock, seedpod, ginkgo, pinecone, apple, tulip, checkerberry, and lotus motifs. The pattern on the Morse's curtains is described in *The Craftsman* as "the oldest of all floral patterns, the lotus, although it here appears in an obscure and 'simplified' form." Conventionalizing, or providing an "interpretation of simple plant forms," was typical of the decoration on Arts and Crafts objects, and distinctive from the Victorian decorating schemes that copied nature more realistically and from the hyper-stylized depictions of nature rendered by Art Nouveau designers.

The Morse Museum's set of portières is made from Craftsman Canvas (see article by David Cathers) in the brown series that reminded the makers of finished oak "with enough red to make it almost a dark russet." The patterns for the linen appliqué were offered in a variety of colors that would be chosen to contrast with the curtain's canvas: the *Lotus* appliqué on the Morse piece is described in a 1904 catalogue as a "light wood brown." The most striking element of the appliqué's design is its heavy, couched outlines. The hand-stitched outlines were cleverly designed to reveal a beautiful design on the face, while concealing the curtain's construction on the back; each panel's couched hemline provided an appealing border on both sides. The linen floss used for this stitching was acquired from The Linen Thread Company of New York City and was custom dyed according to the Craftsman color palette.

The most likely use for the panels like these in the Morse collection is either for windows or doors. Typically portières were used in doorways to cut off drafts between rooms. They were especially popular in geographical regions with more seasonal climate changes than Florida. Door coverings, desirable in winter but not in the summer when air circulation was of prime importance, were made to be removed seasonally. Charles Hosmer Morse was primarily a winter resident of Winter Park, and he most likely needed these panels for his doorways because the home would have been susceptible to cold drafts from the entry hall.

To verify the original placement of the Morse's panels at Osceola Lodge, we turned to the objects' measurements, the house itself, and archival images. Catalogues from the period describe the standard sizes for curtains as 54, 72, or 81 inches long, and portières as 108 inches long. The Morse's curtain panels appear to have been custom sized or altered because two measured 77 inches and the third 90 inches in length. Measurements of all the windows and door frames were then taken at Osceola Lodge to narrow down the spaces that might fit these specific dimensions.

Finally, archival photographs from the home dated c. 1915 provided the last bit of information. The windows in both the dining room and living room were clearly originally hung with roller shades covered by lace curtains, and the doorways hung with portières. In one image, a doorway between the parlor and the dining room unmistakably shows the use of two portières in a space that would precisely accommodate, with the addition of loops and a pole for mounting, the height of two of our curtain panels. A second image, showing the corner of the living room, confirmed the use of another portière in the doorway leading to the entry hall that fits the dimensions of the longer panel.

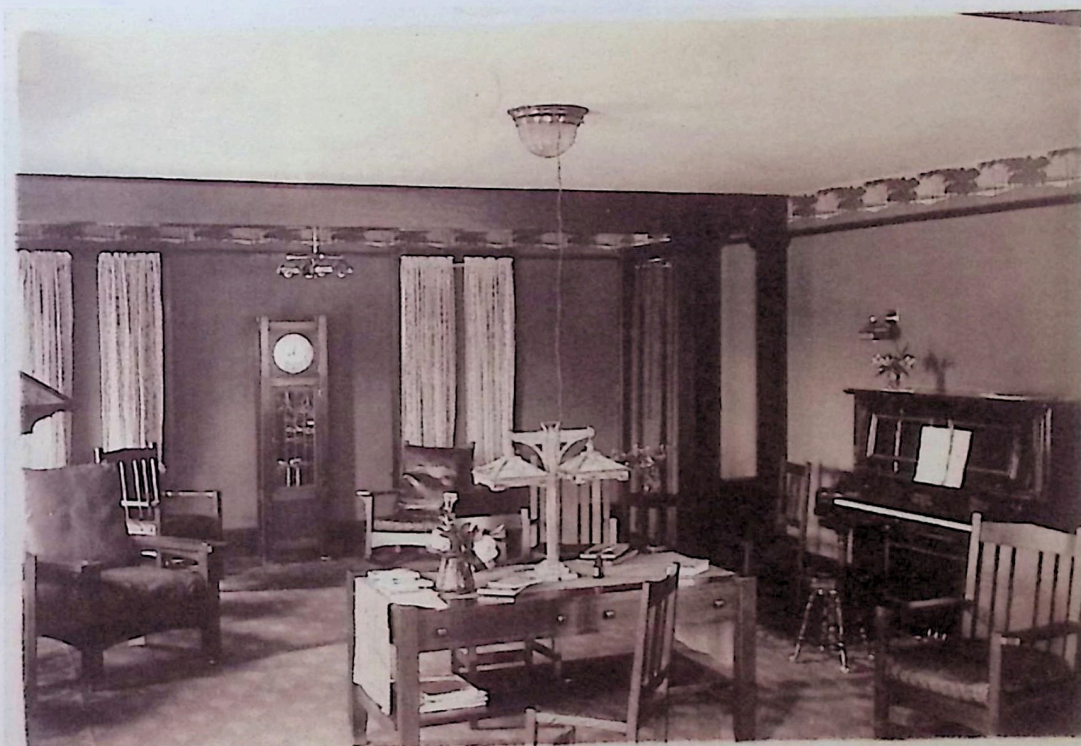
Though the portières in these rooms appear to be similar in size, texture and color, they were clearly not the Craftsman panels that were discovered; perhaps the panels had been lined, or, more likely given their pristine condition, even rejected and replaced by the simplified versions seen in the photographs. In either case, these portières from Osceola Lodge remained providentially stored until our happy discovery.



Top Left:
Charles Hosmer Morse
at his desk in the
living room of Osceola Lodge,
Winter Park, Florida,
c. 1904-1911.

Bottom Left:
Interior of the Osceola Lodge
living room,
c. 1915.

All images for this article courtesy
of: The Charles Hosmer Morse
Museum of American Art,
Winter Park, FL
© The Charles Hosmer Morse
Foundation, Inc.



Illustrated Exhibition Checklist:

Textiles from the Craftsman Workshops



Above:
China Tree Design
Table Scarf
Lined darned work on linen
14.25" x 70.5"

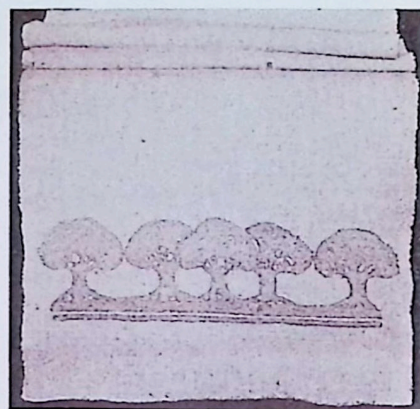


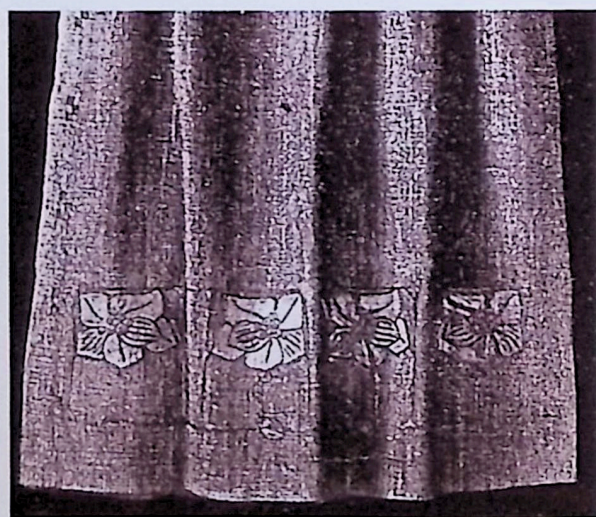
TABLE SCARF, CHINA TREE DESIGN IN DARNED WORK.

	15 x 72		15 x 90	
	Mat.	Com.	Mat.	Com.
Hand-Woven Linen	\$1.10	\$2.00	\$1.20	\$2.50

Above:
China Tree Design
*Craftsman Fabrics and Needlework
from the Craftsman Workshops*
1908
p. 72
Design first published 1907.



Above:
Conventionalized Magnolia Appliqué Design
Table Scarf
Linen on Linen appliqué, embroidered in linen
22" x 84.5"



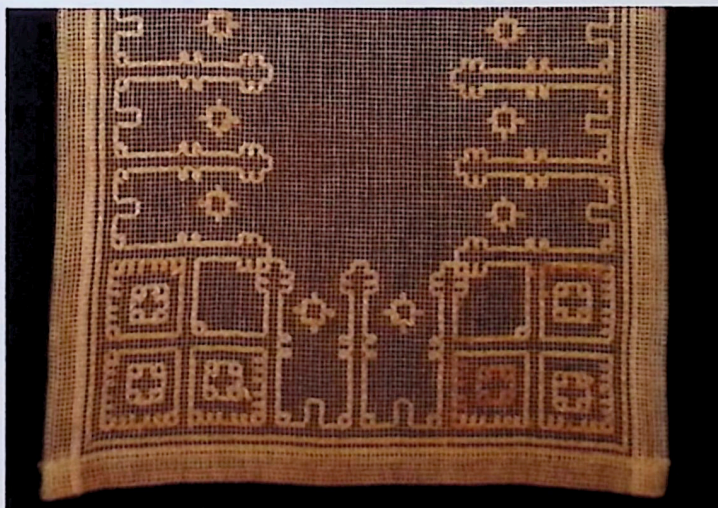
Above:
Conventionalized Magnolia Design
Craftsman Furnishings for the Home
October 1912
p. 37
Design first published 1912.



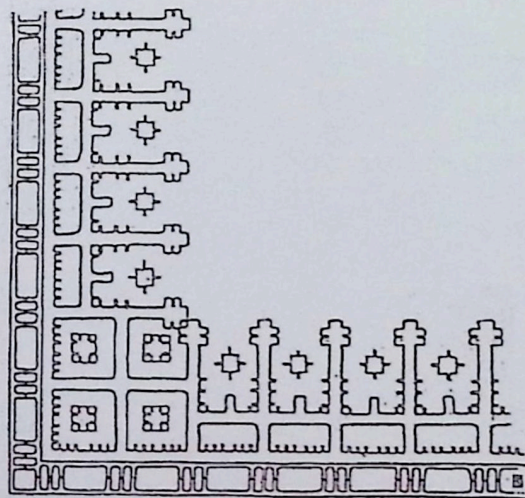
Above:
Crab Apple Design
Table Scarf
Linen darned work on linen
15" x 68"



Above:
Crab Apple Design
*Craftsman Fabrics and Needlework
from the Craftsman Workshops*
1908
p. 67
Design first published 1907.



Above:
Filet Net Design
Table Scarf
Linen darned work on linen net
12" x 53.5"



Above:
Filet Net Design
The Craftsman
May 1908
p. 227
Design first published 1908.



Above:
Ginkgo Design
Table Scarf
Linen on linen appliqué, embroidered in linen
15" x 91"

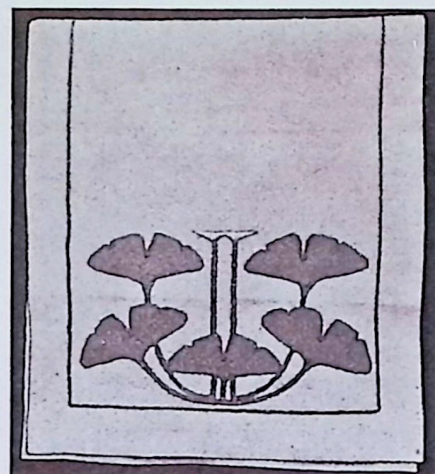
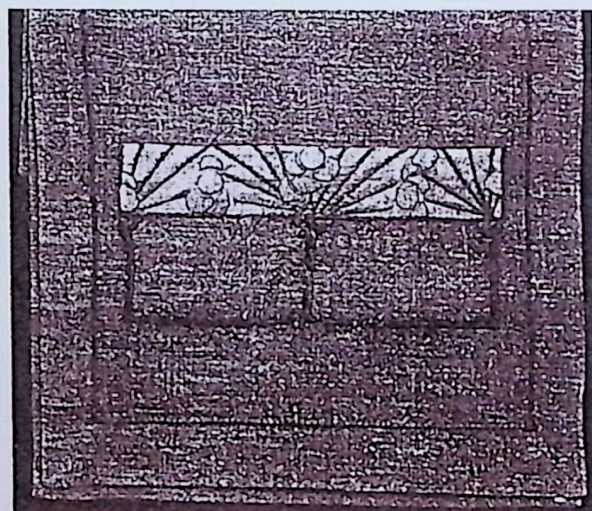


TABLE SCARF, GINKGO DESIGN IN APPLIQUÉ.

Above:
Ginkgo Design
*Craftsman Fabrics and Needlework from
the Craftsman Workshops*
1908
p. 67
Design first published 1904.



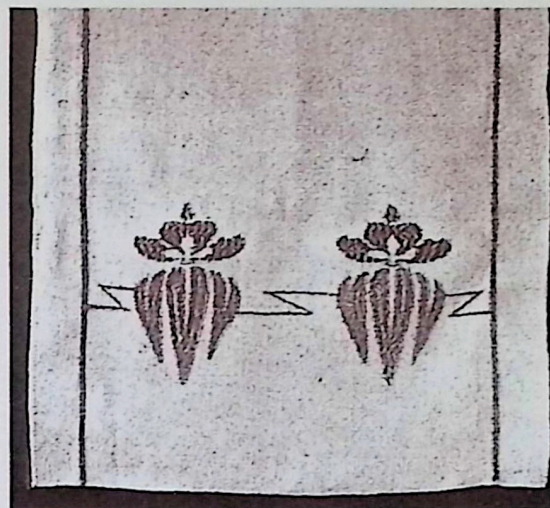
Above:
Horse Chestnut Design
Table Scarf
Linen on linen appliqué, embroidered in linen
19.5" x 87"



Above:
Horse Chestnut Design
*Craftsman Fabrics and Needlework from
the Craftsman Workshops*
1908
p. 59
Design first published 1906.



Above:
Magnolia Design
Table Scarf
Linen darned-work on linen
16" x 75.5"



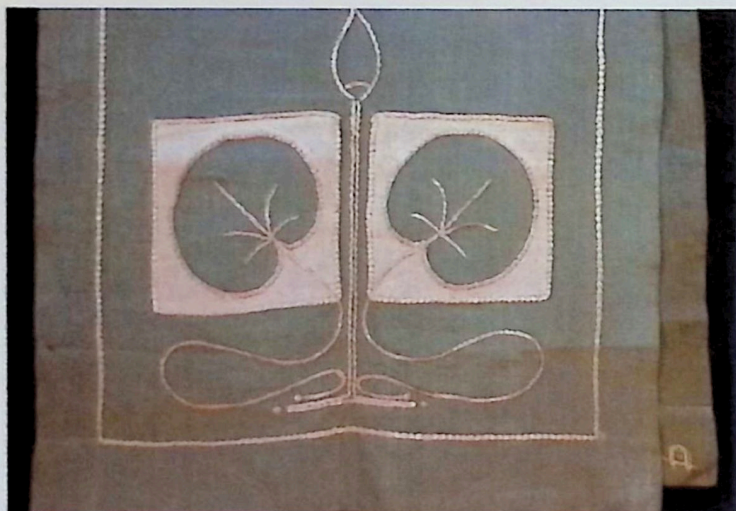
Above:
Magnolia Design
Craftsman Furnishings for the Home
October 1912
p. 46
Design first published 1909.



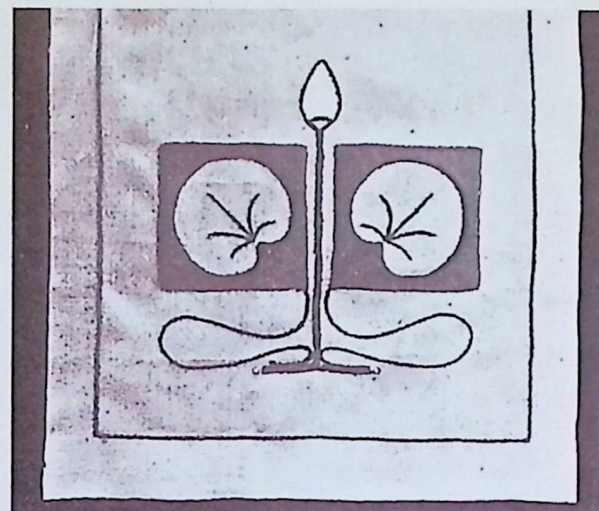
Above:
Pine Cone Design
Curtain Panel
Linen darned-work on linen
17.5" x 79"



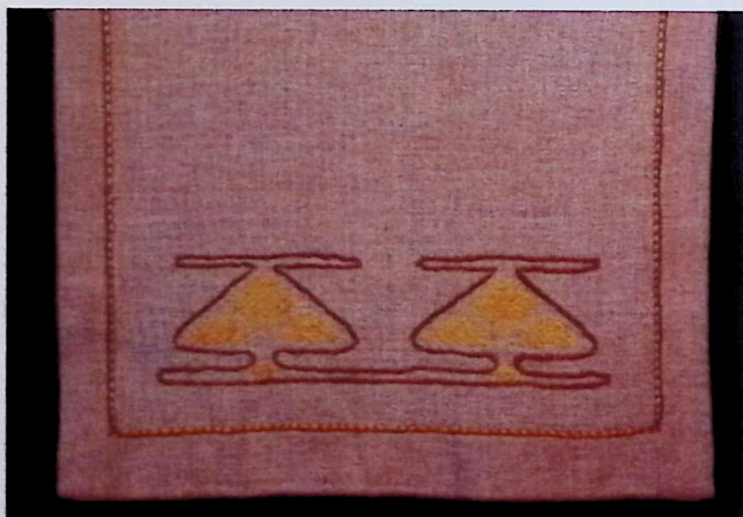
Above:
Pine Cone Design
Craftsman Furniture Made by Gustav Stickley at the Craftsman Workshops
January 1909
p. 108
Design first published 1907.



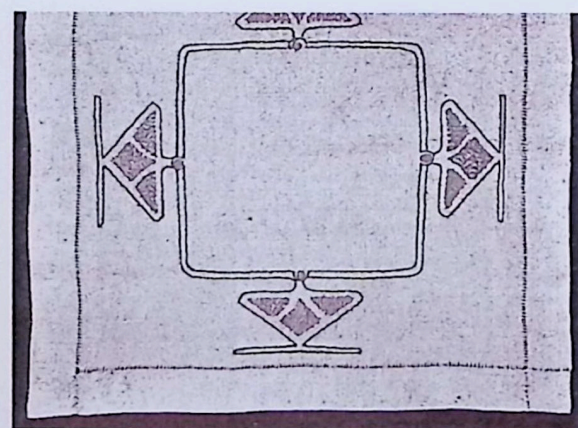
Above:
Pond Lily Design
Table Scarf
Linen on Linen appliqué, embroidered in linen
18.25" x 87"



Above:
Pond Lily Design
*Needle-Work from
the Craftsman Workshops*
1905
p.28
Design first published 1905.



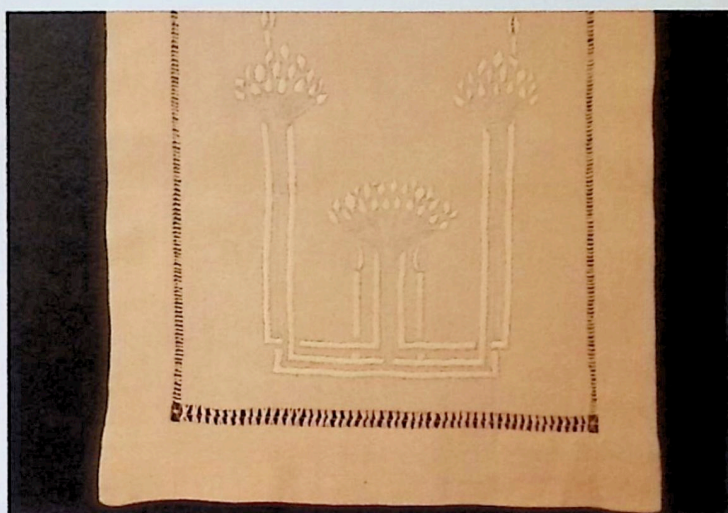
Above:
Teazle Design
Table Scarf
Linen darned-work on linen
18" x 64"



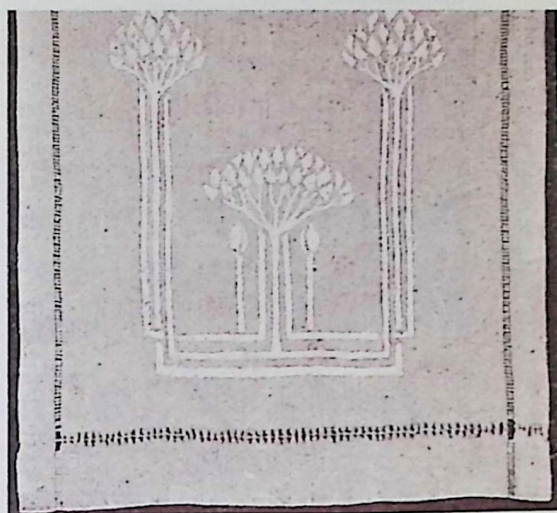
LUNCHEON SET. TEAZLE DESIGN IN DARNED WORK.

	16" x 16"		28" x 28"	
	Mat.	Com.	Mat.	Com.
Homespun Linen	\$1.25	\$2.50	\$2.00	\$5.00
Flemish Linen	1.00	2.25	1.50	4.50

Above:
Teazle Design
*Craftsman Fabrics and Needlework
from the Craftsman Workshops*
1908
p.85
Design first published 1905.



Above:
Umbel Design
Table Scarf
Linen embroidery on linen
17.5" x 82.5"



Above:
Umbel Design
*Craftsman Fabrics and Needlework
from the Craftsman Workshops*
1908
p. 73
Design first published 1907.

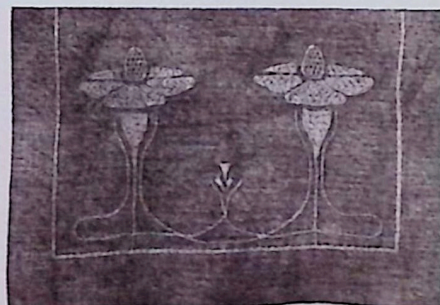


Above:
Zinnia Design
Bureau Scarf
Linen embroidery on linen
17" x 67"

No. 909

BUREAU SCARF.
ZINNIA DESIGN. DARNED WORK IN WHITE LINEN
FLOSS ON HEAVY BROWNISH GRAY LINEN.

	MAT.	COM.
20 IN. x 72 IN.	\$2.75	\$5.00
20 IN. x 90 IN.	3.00	5.50
LINEN, 72 IN. WIDE	\$1.75	YD.

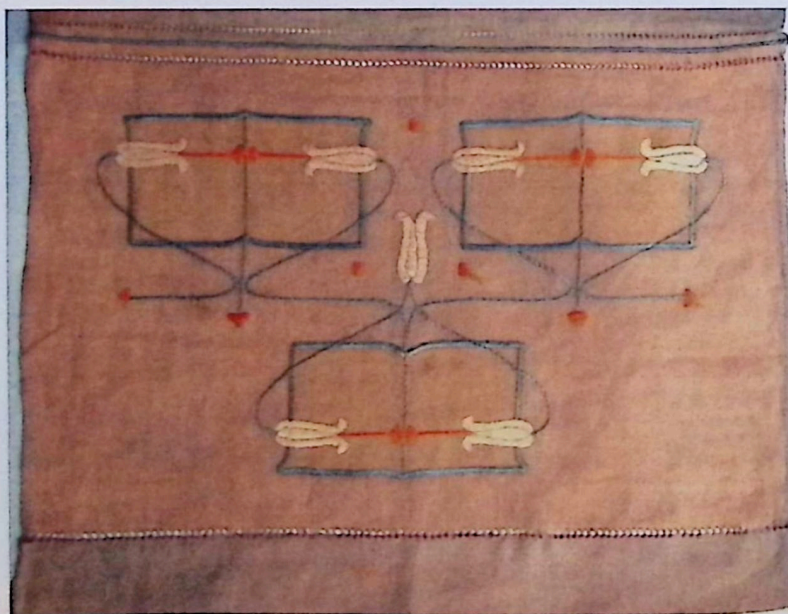
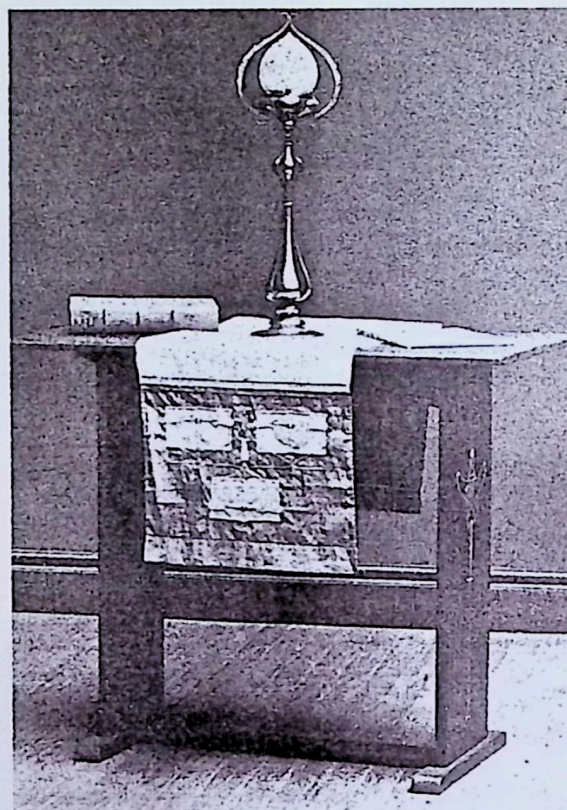


Above:
Zinnia Design
Craftsman Furnishings for the Home
October 1912
p. 41
Design first published 1910

Illustrated Exhibition Checklist Continued: Textiles Foreshadowing The Craftsman Workshops

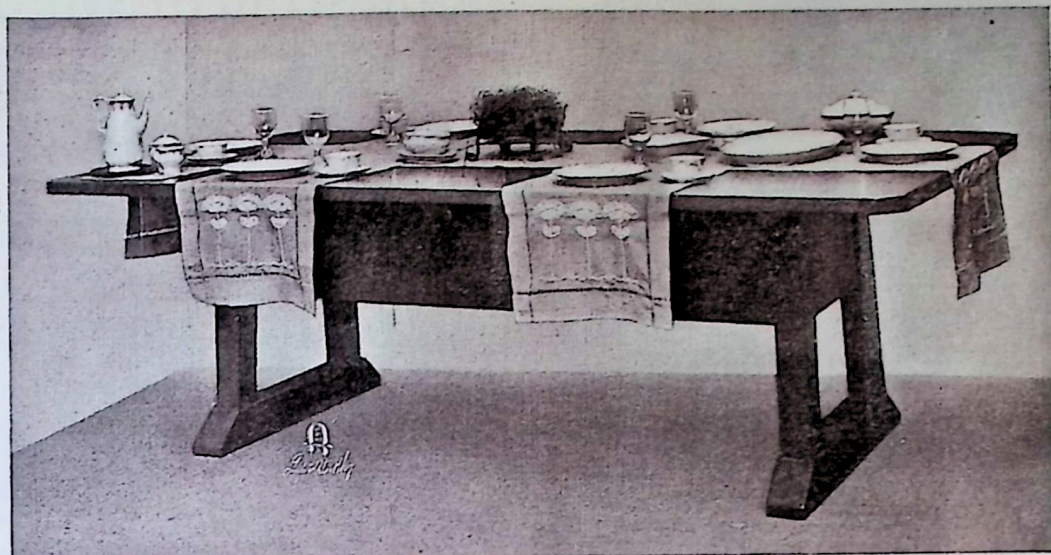
This exhibition features two textiles which are believed to have influenced Gustav Stickley in his creation of the Craftsman Workshops. (See David Cathers on page 9.)

1. **The Table Scarf by Ada F. Ellwood**, believed to be one of at least two English Arts and Crafts table scarfs by Ellwood that Gustav Stickley purchased when visiting London and brought back to the U.S. in February, 1903.
2. **Table scarf commissioned from Angelina Hurelle**, (p. 37) an established, professional Syracuse embroiderer, to be shown at Gustav Stickley's Arts and Crafts exhibition in March and April of 1903, before Stickley announced his "Needlework and Embroidery" Department in the May issue of *The Craftsman* and before textile articles appeared in the magazine in June.



Above:
Ellwood table scarf
shown on Gustav
Stickley designed
table,
The Craftsman,
"Structure and
Ornament in The
Craftsman
Workshops,"
January 1904.

Left:
Ellwood table
scarf in
exhibition.
15" x 88"



Dining Table, No. 631

A plate from our new Furniture Catalogue, which will be ready for mailing February, 1905. Sent to any address upon receipt of ten cents in stamps.

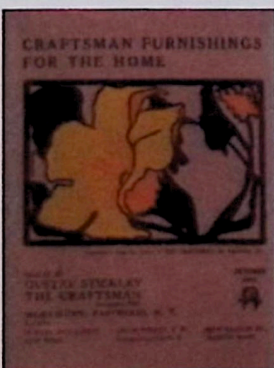
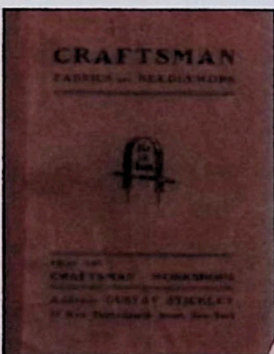
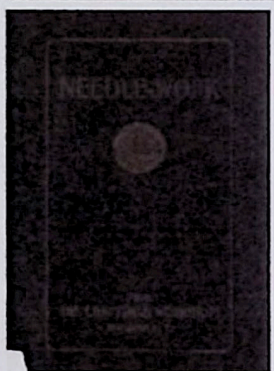
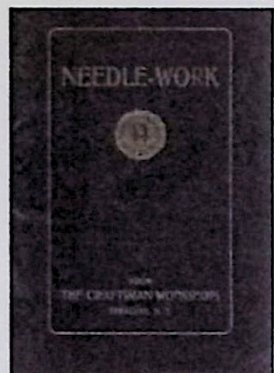
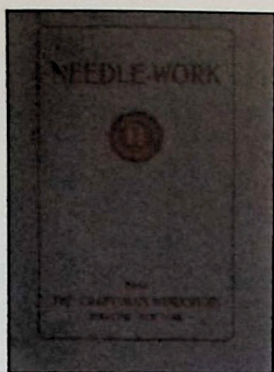
The Craftsman Workshops

Under the direction of Gustav Stickley
Syracuse, N. Y.

Above:
Hurelle Table Scarfs shown
on Gustav Stickley
dining table,
The Craftsman,
January 1905.

Right:
Hurelle Table Scarf
in exhibition.
15" x 121"





Illustrated Exhibition Checklist Continued: Catalogues and Magazines Produced by Gustav Stickley

- ❖ **Three Volumes of *Needle-Work* from the Craftsman Workshops, Syracuse, N.Y.**
Gustav Stickley, The Craftsman Workshops, Syracuse, New York. All undated. Catalogue was announced in *The Craftsman* in March 1905. All 5 "x 7 1/2". Each with varying content.

Version #1:

1905
Light Gray cover,
contains additional rug photos
64 pages

Version #2:

1905
Dark greenish gray cover
62 pages

Version #3:

1906
similar in appearance to version #2,
but stamped on front: "Twenty Nine West
Thirty Fourth, New York City"
62 pages

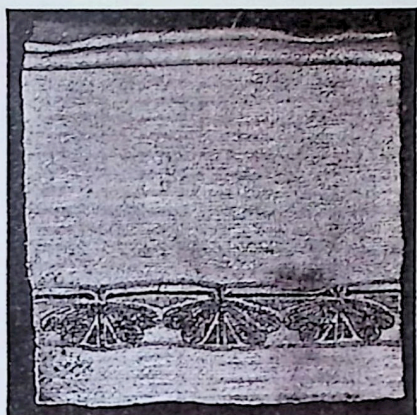
- ❖ ***Craftsman Fabrics and Needlework, from the Craftsman Workshops***

Gustav Stickley, 29 West Thirty-fourth, New York
1908 (undated)
4 1/2" x 6"
106 pages.

- ❖ ***Craftsman Furnishings for the Home***

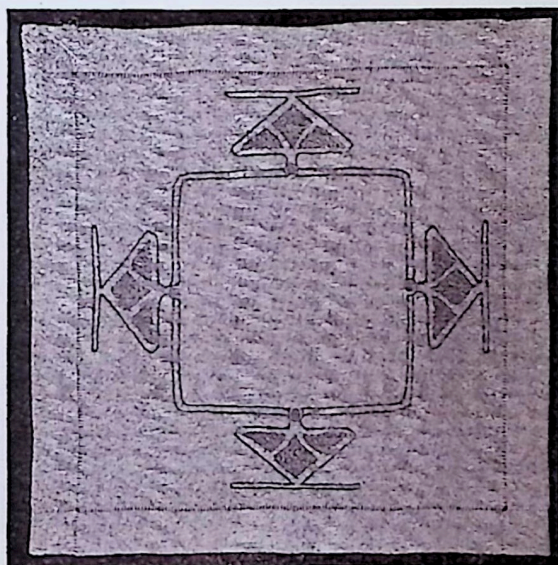
Gustav Stickley The Craftsman Incorporated,
Workshops: Eastwood, N.Y.
October 1912
7" X 9 1/4"
64 Pages.

Our New Needlework Catalogue



DRAGON-FLY DESIGN CARRIED OUT IN DARNED WORK ON HAND-WOVEN LINEN

By the first of February the new catalogue of CRAFTSMAN Needlework will be ready. We have had during the past few months many applications for our Needlework Catalogue which we have been unable to fill, as the former edition is exhausted, and we have been holding the new edition in order to include in it some important additions to our designs. The new catalogue gives not only the descriptions, illustrations and prices of the finished pieces



CONVENTIONALIZED TEAZLE DESIGN FOR CENTERPIECE OF LUNCHEON SET, DARNED IN YELLOW AND WHITE UPON ECRU HOMESPUN LINEN



PORTIÈRE OF CRAFTSMAN CANVAS, WITH LINEN APPLIQUÉ IN CHECKER-BERRY MOTIF

and also of materials stamped for working, but full instructions as to color combinations, the different methods of working and the uses to which the several fabrics are best adapted. We also outline fully the whole CRAFTSMAN scheme of interior decoration, showing the right adjustment of colors and textures in order to differentiate the values of background and furnishings in a well-planned room.

The Needlework Catalogue will be mailed to any address on receipt of ten cents in stamps. Address

GUSTAV STICKLEY
THE CRAFTSMAN

29 West Thirty-fourth Street
NEW YORK

Kindly mention The Craftsman

xxii

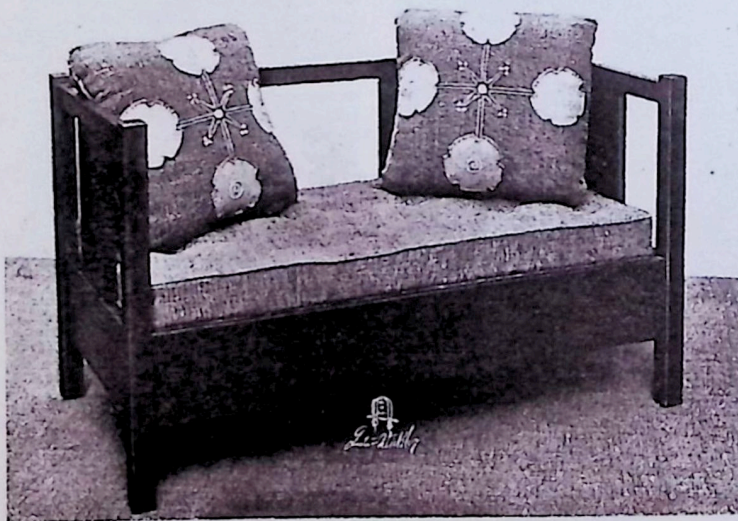
Above:
The Craftsman
February 1908



THE CRAFTSMAN FABRIC DEPARTMENT: THE SOUTH END OF THE THIRD FLOOR OF THE CRAFTSMAN BUILDING.

Above:
The Craftsman
December 1913

Below:
*Cabinet Work from the
Craftsman Workshops —
Catalog D,
Gustav Stickley
1905*



S E T T L E

Number 214

Made in Craftsman Fumed Oak, Silver Gray Maple or Mahogany. 30½" high, 50" long, 27" deep. This piece looks especially well cushioned in Craftsman canvas with appliqued pillows as shown in plate. Craftsman leather may also be used.

Pillows not included in price

Craftsman Canvas

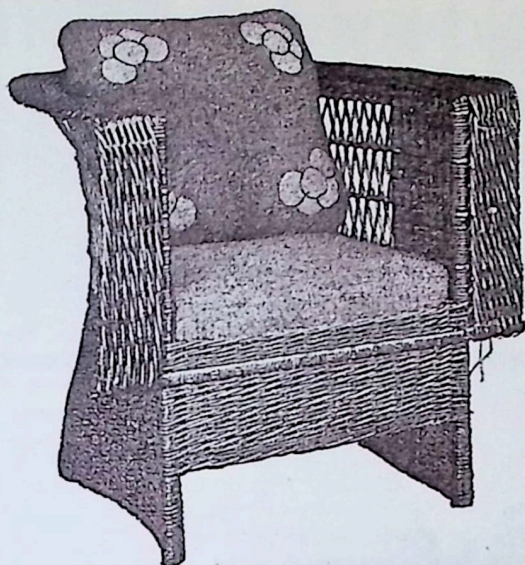
Oak	Maple	Mahogany
\$40.50	\$42.75	\$46.00

Craftsman Leather

Oak	Maple	Mahogany
\$49.00	\$51.25	\$54.50

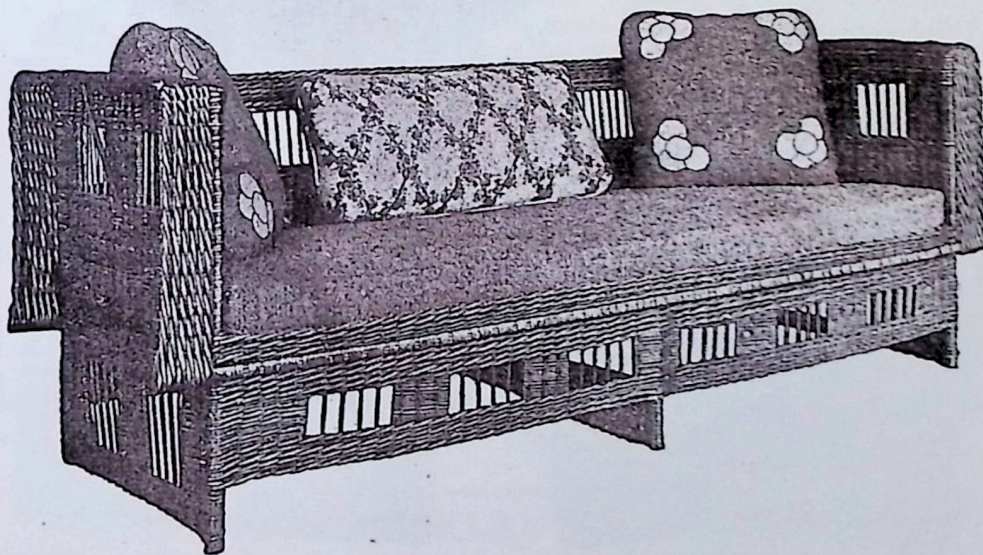
The Craftsman Company of Boston

470 BOYLSTON STREET

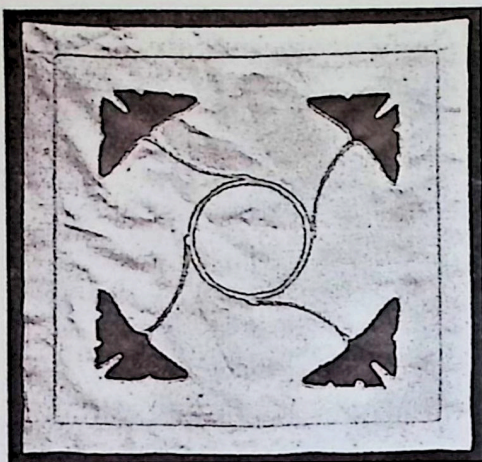


IN the store we have just opened in Boston we carry not only a complete line of "CRAFTSMAN" furniture and furnishings, but also a stock of willow furniture made after Craftsman designs, so that it harmonizes completely with our regular furniture of fumed oak. The especial feature about this willow furniture,—after the design,—is the way in which the willow is treated. It is not stained to a solid color but is so finished that it appears to be made of young willow branches left in the natural tone of delicate green, just as it appears when the branches are beginning to dry and fade a little. The construction of these pieces resem-

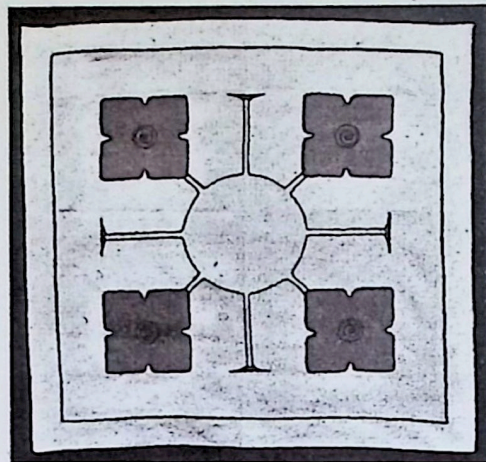
bles that of a basket, being perfectly firm and yet yielding to pressure with a flexibility that is delightfully comfortable. They are upholstered with "CRAFTSMAN" canvas in tones of green and wood-brown that harmonize with the varying tones of the willow. This Craftsman willow furniture not only forms a most attractive variation to the furnishing of a house done in "CRAFTSMAN" style, but agrees excellently with almost any good, simple scheme of furnishing.



Above:
The Craftsman
November 1903



Ginghko Motif Table Square



Rose Motif Table Square

SIMPLICITY and BEAUTY are found in the CRAFTSMAN FABRICS which are selected for their usefulness, simplicity and decorative qualities. CANVAS AND BLOOM LINENS, decorated in original designs with special reference to color arrangement. CRAFTSMAN CANVAS PILLOWS, PORTIERES and CURTAINS with appliqué Flower Motif design. TABLE SQUARES and SCARFS embroidered with Bloom Linen applied on Homespun, lend charm to the home. These materials are sold in the finished article, or in quantity with Floss for working. Designs stamped free of charge.

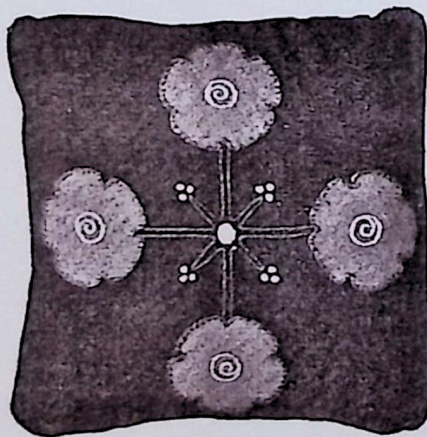
Prices and details furnished upon application to

THE CRAFTSMAN
WORKSHOPS

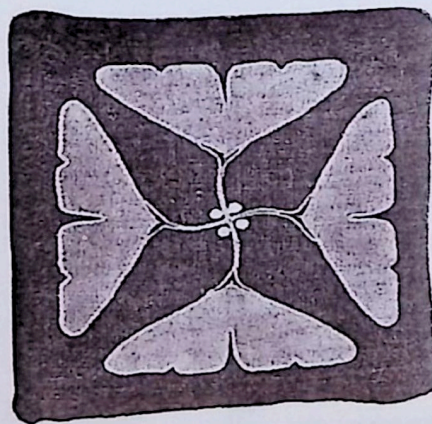
UNDER THE DIRECTION OF



CRAFTSMAN BUILDING
SYRACUSE, NEW YORK



Poppy Motif Pillow



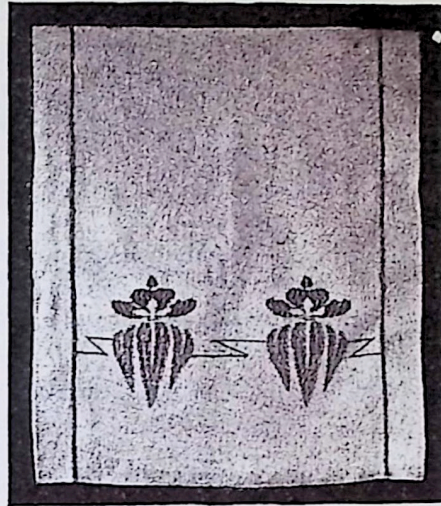
Ginghko Motif Pillow

Above:
The Craftsman
October 1904

CRAFTSMAN DINING ROOM SET DONE ON HAND WOVEN LINEN IN MAGNOLIA DESIGN

A DINING room, of all rooms in a house, is least dependent upon the usual methods of decoration. A table well set for lunch or dinner is sufficiently decorative in itself. The most satisfactory dining rooms are those where dark, wainscoted walls and massive hospitable furniture throw into prominence the daintiness of damask and the scintillation of glass and china. A room of this sort needs corresponding characteristics in its accessories of curtains and covers.

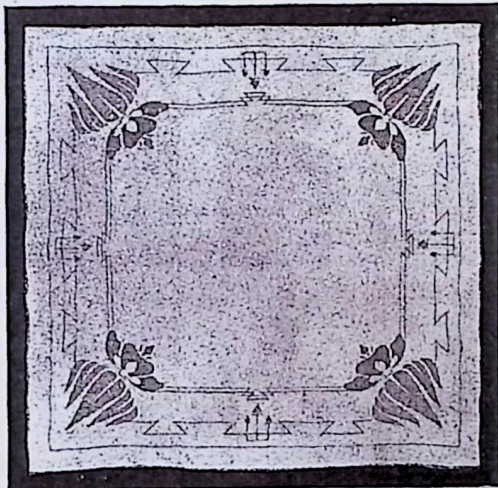
We have just completed a new design based on the leaf and blossom of the



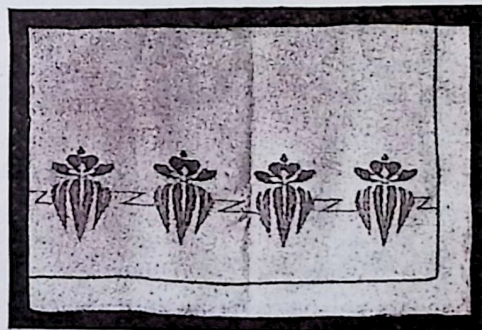
The scarf for the sideboard is 2 $\frac{3}{4}$ yards long. Price complete \$5.50. Stamped ready for working, \$3.00

magnolia, which we think particularly suitable for dining room use, although of course it may be used anywhere. The material is Craftsman hand-woven linen, a creamy gray in color, and resembling crash in its weave. The embroidery is done with linen floss.

The leaves and flowers of the pattern are done in darned work, a stitch especially effective on heavy weaves. The design is worked out in four colors; the blossom is done in clear dark red, the stamens in burnt orange and the leaves in dull green; the outlines are done in green and gray-brown. A border of several strands of floss couched on with a loose button-hole stitch outlines the hems of the scarf and curtain. It forms also the finish to the edge of the square. The adaptation of the design to the various pieces is shown in the illustrations.



The table cover is forty-four inches square. Price complete, \$9.00. Stamped ready for working, \$4.00.



The curtains are 2 yards in length. Price complete, \$10.00. Stamped ready for working, \$5.50.

GUSTAV STICKLEY, The Craftsman
29 West 34th Street New York

Above:
The Craftsman
May 1909

Needle-Work Designs from The Craftsman Workshops

Apple Tree	1905	PI, PT, TSQ
Bedroom Set	1910	BS, CC, TS
Checkerberry	1905	CENT, PI, PT, TS
China Tree	1907	LS, TS
Clover	1905	TS
Conventionalized Magnolia	1912	PT, TS
Conventionalized Orange	1912	BSC, TSQ
Conventionalized Rose	1905	BS
Cornflower	1905	CENT, LS, PD, TC, TS
Cowslip	1904	PT
Crab Apple	1907	TS
Craftsman	1909	PI
Crocus	1905	TS
Cross of Life	1904	TS
Dogwood	1907	TS
Dragon Fly	1907	TS
Filet Net Designs	1908	CU
Flying Geese	1904	PI
Fretwork	1909	CU
Geometrical	1907	CENT, PD
Ginkgo	1904	CU, PI, PT, TS, TSQ
Ginkgo Circle	1904	PI, TSQ
Grape Vine	1905	PI
Horse Chestnut	1905	PT, TS
Indian	1904	TSQ
Ivy Leaf	1905	BS, PT, TS
Japanese Magnolia	1907	TS
Jewel	1905	CENT, LS, PD, TC, TS
Little Poppy	1905	TS
Lotus	1904	PT, TS
Lotus (2nd Design)	1905	PT, TS
Magnolia	1909	CENT, CU, DRS, TS
Mountain Ash	1903	PT
Nasturtium	1905	PT

Native American Bear	1903	PI
Native American Deer	1903	PI
Native American Pine Tree	1903	PI, PT
Native American Tree	1904	TS
New Poppy	1905	TS, TSQ
New Seed Pod	1912	TS
Nightbird	1904	PT, TSQ
Orange	1905	PI, TS, TSQ
Peacock	1904	PT, TS
Periwinkle	1905	BS, PT, TS
Pine Cone (Applique)	1905	CU, PI, PT, TS, TSQ
Pine Cone (Darning)	1907	CU, TS
Pine Tree	1905	BS, CU, TSQ
Pink	1905	TSQ
Poinsettia	1907	TS
Pomegranate	1905	PI, TS, TSQ
Pond Lily	1905	TS
Poppy	1904	BS, CC, PI, PT, TS, TSQ
Rain Lily	1907	TS
Rose	1904	PI, PT, TS, TSQ
Rose Border	1905	CU
Rose Screen	1905	
Seed Pod	1904	PI, PT, TS, TSQ
Teazle	1905	CENT, LS, PD, TC, TSQ
Thistle	1909	BS, CU, TS
Thunderbird	1904	PT, TS
Trumpet Flower	1904	PI
Tulip	1904	PT, TS
Umbel	1907	TS
Wild Rose	1905	CENT, PI, PT, TS, TSQ
Wild Rose Screen	1905	
Wintergreen	1905	TSQ
Yellow Lily	1907	CENT
Zinnia	1910	BS, TS

LEGEND:
BS: Bedspread
BSC: Buffet Scarf
CC: Couch Cover
CENT: Table Center

CU: Curtain
DRS: Dining Room Set
LS: Luncheon Set
PD: Plate Doily
PI: Pillow

PT: Portière
TC: Tea Cloth
TS: Table Scarf
TSQ: Table Square

Essay Contributors

Dianne Ayres is co-author of *American Arts and Crafts Textiles*, and lectures on textiles and design. She founded an artisan workshop, Arts & Crafts Period Textiles, in 1987 to create new textiles for interiors. She is past president of The Hillside Club in Berkeley, California and currently serves on its board of directors.

David Cathers is the author of *Furniture of the American Arts and Crafts Movement*, *Stickley Style*, and *Gustav Stickley* and a writer and consultant for the Dallas Museum of Art's 2010 - 2011 exhibition, *Gustav Stickley and the American Arts and Crafts Movement*. He is a member of the Stickley Museum's Advisory Council and Collections' Committee, as well as a former Craftsman Farms Foundation trustee. He was the 2005 recipient of the Craftsman Farms Foundation's Als Ik Kan Award.

Ann Chaves is a textile designer and teacher. As the owner of Inglenook Textiles, she hand makes her textile designs and embroidery kits. She regularly teaches embroidery workshops throughout the country, as well as lecturing on needlework and clothing of the Arts and Crafts era. She produced and presented a live fashion show as part of the 20th anniversary GPI conference. Ann was curator for the exhibition *The Art and Craft of Textile Design 1860-1920* and wrote the accompanying catalog.

Jo Hormuth is an artist with an MFA from the School of the Art Institute of Chicago. Since 1988 she has been involved in the research, design and creation of the Craftsman style interiors at Crab Tree Farm. She has also worked on the recreation of period textiles and Arts and Crafts period rooms for major museums in England, Scotland, and the U.S. and is currently working on a room for the upcoming national exhibition, *Gustav Stickley and the American Arts and Crafts Movement*. Her company, Chicago Architectural Arts (est. 1984), has received numerous awards for the preservation and restoration of historic interiors, including many by Frank Lloyd Wright.

Dru Muskovin has worked at Crab Tree Farm for 19 years. Her primary work is in textile restoration and conservation of the collection, including the use of period fabrics in room settings. She has also worked on the creation of reproductions and historically accurate interpretations of Craftsman textiles. She is co-author of *Arts and Crafts Rugs for Craftsman Interiors: The Crab Tree Farms Collection*.

Jennifer Perry Thalheimer is Curator and Collection Manager at The Charles Hosmer Morse Museum of American Art in Winter Park, Florida. She holds a Masters of Arts degree in the history of decorative arts from the Cooper-Hewitt, National Design Museum/Parsons School of Design Graduate Program in NY, and received a bachelor's degree in historic preservation from Penn State University. Ms. Thalheimer has published and lectured on the subject of American decorative art and most recently curated the Morse Museum's exhibition, *Virtues of Simplicity: American Arts and Crafts in the Morse Collection*.

Ayres, Dianne, Timothy Hansen, Beth Ann McPherson, Tommy Arthur McPherson II.

Select Bibliography

American Arts And Crafts Textiles. NY: Harry N. Abrams, Inc., 2002.

Cathers, David. *Gustav Stickley.* NY: Phaidon Press, Inc., 2003.

———. (ed.). *Gustav Stickley's Craftsman Farms: A Pictorial History.* Morris Plains, NJ: The Craftsman Farms Foundation, 2009.

Stickley, Gustav. *Needle-Work from the Craftsman Workshops, Syracuse, N.Y.* Reprint: Eau Claire, WI: Turn of the Century Editions, 2010.

———. *Craftsman Fabrics and Needlework, from the Craftsman Workshops.* Reprint: Madison, WI: Razmataz Press, 1989.

———. *Craftsman Furnishings for the Home.* Reprint: Eau Claire, WI: Turn of the Century Editions, 2007.

The Craftsman. 1901 – 1916. CD-ROM, Selma, AL: Historical Works, 2001.

The Craftsman. 1901 – 1916. Searchable online version (without ads) at University of Wisconsin, Digital Library for the Decorative Arts and Material Culture:
<http://digicoll.library.wisc.edu/DLDecArts/Search.html>.



FOR FURTHER READING:

Readers may wish to see earlier exhibition catalogues in the Mr. Stickley series, produced by the Stickley Museum at Craftsman Farms in conjunction with case exhibitions at The Annual Grove Park Inn Arts & Crafts Conference.

2008 *Mr. Stickley's Catalogues*

2009 *Mr. Stickley Restaurant.*

Both are available from the Museum's shop and can be ordered by phone at 973.540.0311 or through the Museum's website www.stickleymuseum.org.

About the Stickley Museum at Craftsman Farms

VISITING

Craftsman Farms is located at
2352 Route 10 West
Morris Plains New Jersey 07950

The entrance is located on Route 10 West at
Manor Lane, about 3 miles west of I-287 in
Parsippany-Troy Hills, New Jersey.

Free to members and children under 6
Adults: \$7; Seniors & Students \$5
Closed on Major Holidays.

Museum Tour Schedule:

Year Round on Weekends
Hourly from 11:15 a.m. to 3:15 p.m.

Additional Tours April 1 — November 16:
Wednesday, Thursday, and Friday.
12:15 p.m. and 1:45 p.m.

Group Tours are available by reservation.
Call 973.540.0311

Museum Shop Hours:

Weekends from 11:00 a.m. to 4:00 p.m.

Additional Hours April 1 — November 16:
Wednesday, Thursday, and Friday.
Noon to 3:00 p.m.

Contact Us:

Offices: 973.540.0311
Museum Shop: 973.540.1165
Fax: 973.540.1167
Email: info@stickleymuseum.org
website: www.stickleymuseum.org



The Stickley Museum at Craftsman Farms is committed to assuring that all individuals can participate in our programs. If you require special assistance please call at least two weeks in advance.



Please contact us at least two weeks in advance to arrange for the use of assistive listening devices.

Craftsman Farms, the former home of noted designer Gustav Stickley, is owned by the Township of Parsippany-Troy Hills and is operated as The Stickley Museum at Craftsman Farms by The Craftsman Farms Foundation, Inc. The Foundation is a 501 (c)(3) not-for-profit organization incorporated in the State of New Jersey. Restoration of the National Historic Landmark, Craftsman Farms, is made possible, in part, by a Save America's Treasures Grant administered by the National Parks Service, Department of the Interior, and by support from Morris County Preservation Trust, The New Jersey Historic Trust, and individual members. The Craftsman Farms Foundation received an operating grant from the New Jersey Historical Commission. The Craftsman Farms Foundation gratefully acknowledges a grant from the New Jersey Cultural Trust.



**Morris County
Preservation Trust**



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